THE NEW ENGLAND CONSERVATORY OF MUSIC

CATALOGUE

1924-1925

HUNTINGTON AVENUE
BOSTON
MASSACHUSETTS

	S	M	T	W	T	F	S
SEPT.-1924	..	..	..	..	18	19	20
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OCTOBER	..	..	..	1	2	3	4
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MAY	..	..	..	..	..	1	2
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JULY	..	..	..	1	2	3	4
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AUGUST	..	..	..	..	..	..	1
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SEPT.	..	..	1	2	3	4	5
	6	7	8	9	10	11	12
	13	14	15	16	17	..	..

THE NEW ENGLAND CONSERVATORY OF MUSIC

FOUNDED BY DR. EBEN TOURJÉE IN 1867

CATALOGUE

1924-1925

HUNTINGTON AVENUE
BOSTON
MASSACHUSETTS

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The New England Conservatory of Music

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CALENDAR FOR 1924-1925

EVERY student of the Conservatory will be held responsible for observance of the General Regulations, as set forth on page 72, and for familiarity with the details of his respective courses, as prescribed in this book.

All teaching and business in the Conservatory are suspended on holidays and during vacations noted in the following Calendar. It is expected that all students will return to the school in time to report for appointed lessons immediately after the Christmas and Easter Vacations.

September	*11*	Registration opens for first semester
	12–17	Examinations for Advanced Standing
	18	Academic year begins
	24	Last day of registration of *all* candidates for graduation in 1925, by personal application to the Dean of the Faculty (see p. 20)
	26	Candidates for string section of Orchestra report
	30	Orchestra organized
October	*3*	Recital classes begin
	4	First Saturday Recital
	9–14	Junior Examination
November	*6*	First Thursday Recital
	20–22	Examinations in Harmony 2a and 2b, Harmonic Analysis and Theory
	27	THANKSGIVING DAY. Holiday
December	*4*	Annual Meeting of the Board of Trustees
December	*21–30*	(*inclusive*). CHRISTMAS VACATION
January	*19–28*	Midyear Examinations
	26	Registration opens for second semester
February	*4*	First semester ends

February	*5*	Second semester begins
	22 (*23*)	WASHINGTON'S BIRTHDAY. Holiday
March 29–April 5		(*inclusive*). EASTER VACATION
April	*1*	Close of Competition for Endicott Prizes in Composition
	2–4	Examinations in Harmony 2a and 2b, Harmonic Analysis and Theory.

May	*1*	Last date for recitals by candidates for Soloist's Diploma. No recommendations for rehearsal with orchestra received after this date. Last day for application for Advanced Honors. Last day for receipt of applications for scholarships for school year 1925–26
	11–14	Final examinations in supplementary subjects (Seniors only)
	12–13	Examinations in Normal Department
	21–26	Final examinations of graduating class (demonstrative)
	30	MEMORIAL DAY. Holiday
June	*4*	Last Thursday Recital
	6	Last Saturday Recital
	8–17	Final examinations (for all students except Seniors)
	15–19	Senior Examination
	18	Senior Class Concert
	22	Annual Meeting and Reunion, Alumni Association
	23	Commencement Day
	24	Academic Year closes
September	*17*	Academic Year 1925–26 begins

THE BOARD OF TRUSTEES

1924*

Edwin P. Brown
Richard H. Dana
Ernest B. Dane
H. Wendell Endicott
Allan Forbes
Henry S. Grew
Robert Jordan
Walter H. Langshaw
Louis K. Liggett
Samuel J. Mixter, M.D.
Galen L. Stone
John B. Willis
Robert Winsor, Jr.
Dr. Albert E. Winship

1925

William Sturgis Bigelow, M. D.
George W. Brown
George D. Burrage
George O. G. Coale
Frederick S. Converse
Edward S. Dodge
Ralph E. Forbes
Herbert Lyman
James E. Rothwell
Charles Warren

1926

Charles G. Bancroft
Joseph Mitchell Chapple
James D. Colt
Louis A. Coolidge
Clement S. Houghton
John R. Macomber
Samuel L. Powers
Alexander Steinert
Carl Stoeckel
Allen W. Swan
L. H. Timmins
Arthur W. Wellington

1927

Joseph Balch
George B. Cortelyou
Alvan T. Fuller
Edwin Farnham Greene
Charles C. Walker
Edward R. Warren
Rev. W. F. Warren
E. Sohier Welch

ex-officio

George W. Chadwick
Ralph L. Flanders
Edwin Farnham Greene

*Term of office expiring at the Annual Meeting in the year indicated.

EXECUTIVE COMMITTEE OF THE BOARD OF TRUSTEES

George W. Brown, *President*
George B. Cortelyou } *Vice Presidents*
Louis A. Coolidge }
George W. Chadwick, *Director*
Edwin Farnham Greene, *Treasurer*
Ralph L. Flanders, *General Manager*
Joseph Balch
Charles G. Bancroft
Frederick S. Converse
H. Wendell Endicott
Walter H. Langshaw
Samuel L. Powers
E. Sohier Welch

DIRECTORY COMMITTEE

George W. Brown, *President of the Board of Trustees*
George W. Chadwick, *Director*
Ralph L. Flanders, *General Manager*
Wallace Goodrich, *Dean of the Faculty*

MANAGEMENT

Ralph L. Flanders, *General Manager*
Frederick L. Trowbridge, *Assistant Manager*
Elizabeth C. Allen, *Secretary*

BUSINESS DEPARTMENTS

Arthur Soderman, *Bursar*
Martha Perkins, *Registrar*
Eathel J. Finley, *Assistant Registrar*

Mary Alden Thayer, *Librarian*
Elizabeth R. Sanderson, *Secretary to the Dean of the Faculty*

MEDICAL ADVISORS

George W. Morse, M. D., *Consulting Surgeon, 275 Commonwealth Avenue*
Frank E. Haskins, M. D., *School Physician, 204 Huntington Avenue*

Henry W. Driscoll, *Manager of Music Store*
George L. Gardner, *Curator of Organs and Pianofortes*
John McLean, *Superintendent of the Building*
Edward R. Berry, *Assistant Superintendent of the Building*

THE FACULTY

George W. Chadwick, *Director*
Wallace Goodrich, *Dean of the Faculty*

MAJOR SUBJECTS

PIANOFORTE

Louis Cornell
Alfred De Voto
Charles F. Dennée
Kurt Fischer
Arthur Foote
Howard Goding
Henry Goodrich
J. Albert Jeffery
Clayton Johns
Edwin Klahre
Frederick F. Lincoln
Anna Stovall Lothian
Stuart Mason
F. Motte-Lacroix
F. Addison Porter
Antoinette Szumowska
Richard Stevens
Frank S. Watson
H. S. Wilder
Estelle T. Andrews
David S. Blanpied
Julius Chaloff
Floyd B. Dean
Lucy Dean
Ella Dyer De Voto
Douglas Kenney
Mary L. Moore
Eustace B. Rice
Herbert Ringwall
Hedwig Schroeder
Myron H. Whitney

ORGAN

Henry M. Dunham
Homer C. Humphrey
Wallace Goodrich
Raymond Robinson

VOICE

Charles H. Bennett
William H. Dunham
Percy F. Hunt
Rulon Y. Robison
Sullivan A. Sargent
Clarence B. Shirley
Alice Huston Stevens
F. Morse Wemple
William L. Whitney

VIOLIN

Timothée Adamowski
Eugene Gruenberg
Carl Peirce
Richard Burgin
Vaughn Hamilton
Roland Reasoner
Harrison Keller
Vincent Mariotti
Minot A. Beale

VIOLONCELLO

Joseph Adamowski
Virginia Stickney

VIOLA

Eugene Gruenberg

CONTRABASS

Max O. Kunze

HARP

Alfred Holy

WIND AND PERCUSSION INSTRUMENTS

Georges Laurent, *Flute*
Clément Lenom, *Oboe and English Horn*
A. Vannini, *Clarinet*
Boaz Piller, *Bassoon*
George Wendler, *French Horn*
Louis Kloepfel, *Trumpet*
Francis Findlay, *Trumpet*
S. Gallo, *Trombone*
Carl Ludwig, *Tympani*
F. V. Russell, *Other Percussion Instruments*

THEORETICAL COURSES

SOLFEGGIO

Samuel W. Cole
Clément Lenom
Alice M. Whitehouse
Francis Findlay

HARMONY AND HARMONIC ANALYSIS

Frederick S. Converse
Arthur M. Curry
Homer C. Humphrey
Raymond Robinson
Stuart Mason
Harry N. Redman
William B. Tyler
Warren Storey Smith

THEORY

Frederick S. Converse
David S. Blanpied

COUNTERPOINT

Frederick S. Converse
Arthur M. Curry
Stuart Mason

CANON AND FUGUE AND COMPOSITION

Frederick S. Converse
Stuart Mason

FREE COMPOSITION AND INSTRUMENTATION

George W. Chadwick

SUPPLEMENTARY COURSES

SIGHT-READING

David S. Blanpied, *Pianoforte*
Roland Reasoner, *Violin*
Edwin Klahre, *Pianoforte*
H. S. Wilder, *Pianoforte*

PIANOFORTE ACCOMPANIMENT

Henry Goodrich

DRAMATIC INTERPRETATION

Wallace Goodrich

ENSEMBLE PLAYING

Joseph Adamowski, *Stringed Instruments and Pianoforte*
Clément Lenom, *Wood-Wind Instruments*
Louis Kloepfel, *Brass Instruments*

BAND INSTRUMENTATION

Stanislao Gallo

ORGAN TUNING

Oliver C. Faust

LECTURE COURSES

Frederick S. Converse, *Musical Appreciation; The Orchestra and Orchestral Instruments*
Stuart Mason, *Musical History*
Arthur Foote, *Pianoforte Pedagogy*
Wallace Goodrich, *History and Construction of the Organ; Liturgical Music*
Warren Storey Smith, *Special Subjects*
Eben Charlton Black, *English Literature*

NORMAL DEPARTMENT

Henry Goodrich, *Supervisor in Pianoforte*
Clarence B. Shirley, *Supervisor in Voice*

PUBLIC SCHOOL MUSIC

Samuel W. Cole, *Supervisor emeritus.*
Francis Findlay, *Supervisor of the Department; School Music, Conducting, Instrumentation.*
Edith H. Snow, *Assistant in School Music.*

DEPARTMENT OF LANGUAGES AND COLLEGIATE STUDIES

Eben Charlton Black, *Lecturer in English Literature*
Elizabeth I. Samuel, *English Language, Composition, Literature, and General Psychology*
Samuel Endicott, *Italian, French, and German Diction*
Anna Bottero, *Italian Language, Conversation, and Literature*
Lucienne Foubert, *French Language, Conversation, and Literature*
Francis L. Strickland, *Educational Psychology, Principles of Education*

DRAMATIC DEPARTMENT

Clayton D. Gilbert, *Lyric and Dramatic Action, Pantomime, Stage Deportment*
Betti Muschietto, *Dancing*

INTRODUCTION

THE NEW ENGLAND CONSERVATORY OF MUSIC was founded in Boston in 1867 by Dr. Eben Tourjée, who had previously introduced the class system of instruction in the East Greenwich Musical Institute and in the Musical Institute in Providence, Rhode Island. In 1870 the Conservatory was incorporated by a special act of the Legislature of the State of Massachusetts. The Conservatory receives no financial assistance from the State or the City, and under the terms of its charter any profits derived from its administration must be devoted exclusively to the interests of the institution.

In 1882 the growing needs of the Conservatory led to the purchase of an estate on Franklin Square, which it occupied until the close of the school year 1901–2. In September, 1902, the Conservatory took possession of its present building, which had been constructed especially for it.

This building, which is fireproof, is constructed on the most approved modern plans, drawn by the firm of Wheelwright and Haven of Boston, architects. It was designed and is equipped to meet every need of a school of music. On the first floor are the business offices, reception rooms, a few class rooms, the music store and two auditoriums. The basement contains additional class rooms, the printing-room and electric plant.

The larger auditorium, Jordan Hall, was the gift of the late Eben D. Jordan, President of the Board of Trustees from 1908 to 1916. It has a seating capacity of over one thousand, and its acoustic properties are universally recognized as exceptionally fine. The equipment of the hall includes a fine concert organ and a large stage, especially adapted to orchestral and choral concerts and to operatic performances. Here the Conservatory orchestral and choral concerts and the recitals of the Faculty and advanced students are given. The hall is also frequently used by resident and visiting artists for their public concerts.

The smaller auditorium, seating over four hundred, is used for lectures and students' recitals and for the dramatic department; also as an assembly hall for social purposes.

The second floor of the building contains the general musical library and a large number of class rooms. The third floor is devoted to class rooms and to the organ department, for which the Conservatory provides superior advantages.

Ten two-manual pipe organs are installed in the practice rooms for the use of the students in the organ department. Two large three-manual organs and one with two manuals are placed in the organ-teaching rooms. With the large concert organ in Jordan Hall fourteen pipe organs are in use in the Conservatory.

LOCATION

The Conservatory building is situated on Huntington Avenue, at the corner of Gainsborough Street, extending in the rear to St. Botolph Street. The main entrance is on Huntington Avenue, and there are also entrances on Gainsborough and St. Botolph Streets. Street car lines from the Subway and connecting with the various railway stations and other parts of the city pass the building.

COLLATERAL ADVANTAGES

The Conservatory is located directly in the art and school center of Boston, one block west of Symphony Hall, the home of the Boston Symphony Orchestra, where many other concerts by famous artists and organizations are given every season. One block west of the Conservatory is the Boston Opera House, where seasons of grand opera are provided each year by the Chicago Civic Opera Company and other organizations. The Boston Museum of Fine Arts is about one block farther west, whose fine collections, so important to the music student as an educational and cultural influence, are open daily without charge. The Boston Public Library, with its great resources and notable decorations by Sargent, Puvis de Chavannes and Abbey, and containing the great musical collection of the Allen A. Brown Musical Library, is not far distant. Conservatory students may obtain the privilege, without charge, of taking books from the general library for home use. The annual free courses of lectures of the Lowell Institute, and those given in regular series by the Museum of Fine Arts and the Public Library, are equally accessible to students. Churches of all denominations are within easy walking distance of the Conservatory.

PHYSICAL EXERCISE

All students are urged to make some form of physical exercise their daily rule. Opportunities for systematic athletic exercise are afforded to men students by the Young Men's Christian Association, adjacent to the Conservatory, and to women students by the Young Women's Christian Association, also in Huntington Avenue, in their respective gymnasia; while the beautiful Fens, or park system, reaching far out into the country, is easily accessible for walking.

CURRICULUM

It is primarily the aim of the Conservatory to prepare students for a professional career in some branch of the Art of Music. The Conservatory offers the most efficient instruction, both practical and theoretical, in comprehensive and systematic order. It surrounds the student with a musical atmosphere which is at once a stimulus and a discipline. It offers him instruction in the theory and practice of teaching, and generous opportunity for public performance in solo and in ensemble.

The academic year is divided into two semesters of twenty weeks each, including vacations.

All students are graded at the time of their entrance into the Conservatory. Those found deficient in musical ability will not be accepted.

The Curriculum of the Conservatory is divided into two distinct departments, viz.:

THE ACADEMIC, or FULL COURSE, leading to the diploma for graduation.

In this department all students are required, in addition to their major subject, to pursue such theoretical and supplementary studies as are indispensable to a thorough musical education. (See p. 17.)

> Major subjects include Pianoforte, Organ, Voice, Violin, Violoncello and all other orchestral instruments; also the full Composition Course, and the Course for Supervisors in Public School Music. Other courses are designated as Theoretical or Supplementary.

No definite period can be assigned for the completion of the required course for graduation in a major subject. The time necessary depends upon the grade of advancement of the student upon entering the Conservatory, and upon his ability and subsequent progress. For students entering the regular course for graduation without any previous preparation in theoretical subjects, the minimum period of time in which the *supplementary studies* prescribed for graduation can be completed is three years.

DEPARTMENT OF SPECIAL STUDENTS

In this department students may register for any study or combination of studies desired. They are subject to the same examinations and regulations as students in the Academic Department. (*See General Examinations.*)

Special students are eligible to all the advantages and privileges of the

Conservatory, including the opportunity for practice and performance in the Ensemble Classes, in Student Recitals, and with the Orchestra, admission to rehearsals, concerts and lectures, and the use of the Library.

Examinations for Advanced Standing in supplementary subjects may be taken by special students as well as by those pursuing the Academic Course.

In case special students are transferred at any time to the Academic Course, there will be credited to them all examination marks already obtained by taking any of the supplementary studies prescribed in that course, or by passing examinations for advanced standing.

ACADEMIC DEPARTMENT

DIPLOMAS

Diplomas of three different classes are granted to students in the Academic Course whose record in all prescribed studies is sufficiently high, and who pass the final demonstrative examinations in their major subject, as follows:

A. In the Major Subject:

In Pianoforte and Organ.

In Violin, Violoncello, and all other orchestral instruments, for proficiency as orchestral performers.

In Composition.

In Public School Music.

B. As a Teacher (Normal Course).

A course of two years' practical teaching under the direction of the Supervisor in the respective Normal Department.

This course is offered in Pianoforte and Voice only.

C. As a Concert Soloist (Artists' Course).

This course includes a more comprehensive and extended repertory of music, requiring a high degree of virtuosity, of which the student must be able to give an artistic and authoritative public performance. At least one such performance is required with orchestra, one in ensemble, and one in an individual recital.

Candidates for the diploma of this course will pass a demonstrative examination conducted by the Director, the Dean, and at least three other members of the Faculty.

Course C necessarily includes all the requirements of Course A. As it is generally inadvisable to attempt to pursue Courses B and C at the same time, the Soloist's Course (C) will usually be postponed for post-graduate study. Graduates in Courses A and B may be candidates for the Soloists' Diploma in the same Department (Course C) at the close of any school year within five years of their graduation, upon the completion of one year or more of additional study in the Conservatory, in their major subject. They will be required to pass a demonstrative examination given by the Director before being accepted as candidates for the Soloists' Diploma, and must give the same notice of such intention as is prescribed for undergraduates (see page 20). Upon their admission to the Soloists' Course they may be required to pursue such advanced work in special supplementary courses as the Director may determine.

Students whose record is unsatisfactory will not be admitted to the final examinations.

No letters of recommendation other than the above Diplomas will be given by the Conservatory or its teachers, but any student may receive a copy of his examination record (a Certificate of Record) on withdrawing from the school.

The fee for each of the above Diplomas is ten dollars.

All students in the Academic Course are required to attend the Stage Deportment classes for one year.

Candidates for graduation in any department, if not graduates of a high school or of the literary department of some institution of equal rank, may be required to carry on work in literature after entrance to supplement work already done.

This is not a condition of entrance.
(See also additional requirement of examination in English to be taken by *all* candidates for the Junior examination, page 20.)

SUPPLEMENTARY COURSES

The following courses are required for a diploma of graduation in the instrumental and vocal departments, in addition to the major subject. Candidates for the diploma of the Teachers' Course must also complete the prescribed work in the respective Normal Department.

The requirement of a certain amount of completed supplementary work for admission to the Junior and Senior Examinations is made not only to insure a proper degree of advancement and maturity, but also because experience has shown conclusively that a greater amount of work than that prescribed for the remainder of the time before graduation cannot ordinarily be undertaken without endangering its value, and often making too great demands upon the physical strength of the student. Unless the student upon entering is fairly well advanced both in the major subject and in supplementary work, the time above allotted for the completion of the various supplementary courses cannot well be shortened. Whatever advanced standing the student is able to obtain may, however, shorten these periods correspondingly.

For requirements in the Composition Course and in Public School Music, see outline of course under respective headings.

The credits assigned below indicate the number of semester hours required to complete the work prescribed in each course; one semester hour representing one hour of prepared recitation in class weekly, for a period of one semester.

	Pianoforte	*Organ*	*Voice*	*Violin, Violoncello and other Orchestral Instruments*
Solfeggio and Dictation	8	8	8	8
Harmony	8†	8†	4	8†
Harmonic Analysis	4	4	..	4
Theory	4	4	4	4
°Lectures:				
Musical History	2	2	2	2
Musical Appreciation	1	1	..	1
English Literature	2	2	..	2
Sight-playing (pianoforte)	8	..	..	..
Ensemble	2	..	..	2
String Quartet Class	..	..	..	2
(For stringed instrument players only.)				
Counterpoint	..	4	..	..
Organ lectures	..	1	..	..
Choir training	..	4	..	..
Italian	..	..	4	..
French	..	..	{ 8 or 4 }	..
German	..	..	{ 4 or 8 }	..
Pianoforte	..	..	8	4
*Stage Deportment	2	..	2	2
Orchestra	..	..	..	8‡
(Or Violin Sight-playing)				
Required for admission to Junior Examination	14	13	15	16
Required for admission to Senior Examination	28	26	30	32
Required for graduation	41	38	44	47

*Will not count toward requirements for Junior or Senior Examinations.
†Four credits required for Junior Examination.
‡Only four credits accepted toward Junior requirements.
°Not more than two courses accepted toward Junior requirements.

It is not the custom of the Conservatory to allow credit for work in supplementary subjects done outside the institution, unless the student establish the right to such credit by passing the prescribed examinations for advanced standing. Exceptions to this rule are made only in special cases, and after personal interview.

Candidates for graduation may not offer or substitute other subjects as equivalents for prescribed studies.

ADVANCED STANDING

All students desiring to register for advanced classes in any theoretical or supplementary study will be required to pass an examination for advanced standing. These examinations cover the ground of the various courses

given in the Conservatory. They are provided for the benefit of those students who may have prepared themselves to pass off a part or the whole of any subjects by special work in the Conservatory, or who come from other institutions or teachers and wish to demonstrate their fitness to enter such courses in the Conservatory at an advanced grade. These examinations may be taken at the end of any semester, and in addition special examinations will be given immediately before the opening of the first semester. Candidates will be admitted to any of these examinations without fee upon application to the Dean of the Faculty. For examinations given at any other time a fee will be charged.

The special examinations in 1924 will be given as follows:—

Solfeggio	Friday, Sept. 12 Tuesday, Sept. 16	at	9 A.M.	
Harmony *Harmonic Analysis* *Counterpoint*	Friday, Sept. 12	at	2 P.M.	
	Tuesday, Sept. 16	at	11 A.M.	
Theory	Saturday, Sept. 13	at	9 A.M.	
	Tuesday, Sept. 16	at	2 P.M.	
Pianoforte Sight-playing	Saturday, Sept. 13	at	11 A.M.	
	Wednesday, Sept. 17	at	9 A.M.	
Italian	Monday, Sept. 15	at	9 A.M.	
French	Monday, Sept. 15	at	11 A.M.	
German	Monday, Sept. 15	at	2 P.M.	

In order to facilitate registration, students residing in or near Boston are urged to take advantage of the earlier examinations.

EXAMINATIONS

The general examinations in all studies, both major and supplementary, for all students, whether Special or in the Academic Department, take place at the end of each semester. The scale of markings for all examinations is as follows: A, excellent; B, good; C, fair; D, poor; E, failure. The passing mark is C. A mark of D involves a condition, which must be removed before the next succeeding examination in the respective course may be taken.

> Students in the Academic Department who are conditioned in three supplementary courses will not be admitted to the Junior or Senior Examinations until their record is cleared by re-examination in such courses.

Students will not be admitted to the Junior, Senior, or Final Examinations unless recommended by their teacher in the major subject.

Record books, fully posted to date and signed by the teacher, must be presented to the Director at Junior, Senior and Final Examinations.

All candidates for graduation, and all students who intend to be candidates for admission to the Junior Class, must register in person at the office of the Dean of the Faculty at the beginning of the respective school year, and in no case later than six days after the opening of the first semester. Exceptions to this rule will be made only by the Director, and for sufficient cause.

EXAMINATION FOR THE JUNIOR CLASS

Students are received into the Junior Class only at the Junior Examination, which is held soon after the opening of the first semester.

Candidates for the Junior Examination will be examined in written and spoken English. Those who do not attain a sufficiently high standard will be required to pursue special work in the English Department.

Instrumental Courses

Pianoforte.—Candidate must be prepared to play all major and minor scales, at a tempo of half note equals 60; scales in double thirds; arpeggios of the tonic, dominant seventh and diminished seventh, through four octaves and in groups of four and six, at a speed of half note equals 48; all to be played in sixteenth notes. At least six studies from Cramer, Clementi and Heller, or their equivalent. Not less than three selections of the student's choice, one of which must be played from memory.

Organ.—A piece of the grade of the more difficult Chorale Preludes by Bach. Organ students will also be examined in Sight-Playing and Registration for church music, and in Keyboard Harmony.

Violin.—Scales and arpeggios in three octaves. A piece to be played from memory, and a selection of studies by Kreutzer and Rode. For additional requirements, see page 33.

Violoncello.—Scales in two and three octaves. A piece to be played from memory, and a selection of studies by Grützmacher (first book) or Franchomme.

Candidates must have taken at least one-third of the prescribed supplementary studies, and have attained a grade averaging not lower than C on examination. (See page 18.) Students admitted to advanced standing are passed on their record.

Vocal Course

Candidates are required to sing sustained tones, intervals, scales and exercises, and must be prepared to sing three selections, one of which must be with Italian, one with French and one with English text, selected from a

repertoire of pieces studied, equivalent to one-half the entire course. Also, to play a selection of moderate difficulty on the pianoforte, and to pass an examination in sight-singing.

Requirements in supplementary studies the same as for the Instrumental Courses.

EXAMINATION FOR THE SENIOR CLASS

This examination takes place shortly before the close of the school year.

Candidates must present a repertoire of at least one-half the required pieces in the advanced grade (see pages 23 to 24, 26, 31 to 35). Of this repertoire they must be prepared to perform six pieces by different composers, but a creditable performance of any of the pieces of the advanced grade, either at a public concert of advanced students, in a students' recital or in ensemble during the Junior year, will count toward these requirements. (For special requirements in Violin Course, see page 33.)

Candidates must have attained an average grade of at least C in two-thirds of the courses prescribed for graduation (see page 18) unless excused by admission to advanced standing.

FINAL EXAMINATION FOR GRADUATION

Candidates must present the entire prescribed repertoire of the advanced grade, of which they must be prepared to perform six pieces by different composers, and not offered at the Senior examination; and also perform a given piece after one week's study without the aid of the instructor. In the Pianoforte Soloists' Course the works offered must be played from memory.

Candidates must have attained an average grade of at least C in each of the courses prescribed for graduation.

Candidates who pass all the examinations in the courses prescribed for graduation may postpone their demonstrative examination for one year in order to add to their repertoire or recital and concert performances.

HONORS

Honors are awarded at Commencement to graduating students whose record in each examination taken in all prescribed courses is not lower than B. A mark of C plus will be admitted in not more than two supplementary courses, provided that the average mark for each of such courses be not lower than B, and that a mark of not lower than B be attained in the Director's final examination and in the final examination of the Normal Course in the respective department, if taken. The following supplementary courses in the several departments will count toward honors as above: Solfeggio, Harmony, Harmonic Analysis, Theory, Musical History, Piano-

forte Sight-playing, Ensemble-playing, Quartet Class, Counterpoint, Choir-training, and Italian, French and German Diction, in addition to all marks for the Normal Course and the Director's mark at the Final Examination.

To be eligible for honors, candidates must have taken not less than seventy-five per cent of all examinations given in their prescribed course.

Highest Honors are awarded to the honor student having the highest average grade.

Honor Students in the Academic Department who pursue in the Conservatory a given number of supplementary courses in addition to those prescribed for graduation, may be candidates for Advanced Honors. The additional courses taken must entitle the student to a total of not less than twelve semester hours of credit, and an average mark of not lower than B must be attained by examination in each course.

Any of the following courses will be counted toward Advanced Honors: Advanced Harmony; Counterpoint, 1st and 2nd year; Composition, Instrumentation; Advanced Ensemble-Playing; Pianoforte Accompaniment (advanced course); Languages, any courses in Group II; Musical Appreciation and English Literature (in the vocal course only); English Composition and Poetry; Psychology; Dramatic Interpretation (for voice students); Public School Music (second or third year, any courses in Groups II or III, four semester hours of credit).

Students who desire to be candidates for Advanced Honors must notify the Dean of the Faculty in writing, not later than May 1st.

Special Honors are awarded in any supplementary subjects to those students who pursue such courses and who attain the mark of A in all the examinations of the respective course.

Honors, Advanced Honors and Special Honors will be determined by examination marks on record three weeks before Commencement Day in each school year. Marks received after this date will not be counted toward Honors.

COURSES OF STUDY

PIANOFORTE COURSE

INSTRUCTORS

Louis Cornell
Alfred DeVoto
Charles F. Dennée
Kurt Fischer
Arthur Foote
Howard Goding
Henry Goodrich
J. Albert Jeffery
Clayton Johns
Edwin Klahre
Frederick F. Lincoln
Anna Stovall Lothian
Stuart Mason
F. Motte-Lacroix
F. Addison Porter
Antoinette Szumowska
Richard Stevens
Frank S. Watson
H. S. Wilder
Estelle T. Andrews
David S. Blanpied
Julius Chaloff
F. B. Dean
Lucy Dean
Ella Dyer DeVoto
Douglas Kenney
Mary L. Moore
Eustace B. Rice
Herbert Ringwall
Hedwig Schroeder
Myron H. Whitney

All candidates for graduation may be required to perform by appointment in a Students' Recital or Advanced Students' Concert at least once in their Junior and twice in their Senior years, unless excused by the Director. In addition, students in the Soloists' Course will be required to perform publicly at least once with the Orchestra and once in Ensemble, and to give one public recital. (*See also Normal Department.*)

In order that students may form a comprehensive idea of the literature of the pianoforte, they are required before graduation to have studied a repertoire averaging five pieces each by the following composers, or groups of composers:

Bach
Handel, Emmanuel Bach and Scarlatti
Mozart and Haydn
Beethoven
Schubert and Mendelssohn
Schumann and Brahms
Chopin and Liszt

Also a selection of pieces by Grieg, MacDowell, Paderewski, Rachmaninow, Debussy and Ravel, or other equivalent compositions from the standard modern repertoire.

OUTLINE OF COURSE

for all candidates for Diplomas

Elementary

New England Conservatory Course, grades 1 and 2. Finger-exercises, scales, studies, etc. Sonatinas and pieces by Kuhlau, Kullak, Clementi, and others.

Intermediate

All forms of technical exercises, scales, arpeggios, double thirds, octaves. Studies by Czerny, Cramer, Clementi. Pieces by Bach, Mozart, Haydn, Beethoven, Schumann, and others.

Advanced

Studies by Clementi, Chopin, Henselt, Liszt. At least six preludes and fugues from the Well-tempered Clavichord by Bach. Pieces by Bach (including the Italian Concerto, Chromatic Fantasie and Fugue, Suites and Partitas), Handel (Suites), Beethoven, Chopin, Schumann, and modern composers, including concertos by Mozart, Beethoven (C major or C minor) and Mendelssohn.

Soloists' Course

In the Soloists Course one concerto will also be required from each of the following groups:

Group 1: Beethoven, G major or E flat major; Schumann, A minor; Chopin, E minor or F minor.

Group 2: Rubinstein, D minor; Grieg, A minor; Saint-Saëns, G minor or F major; Liszt, E flat major; Tschaikovsky, B flat major; MacDowell, D minor; César Franck, Symphonic Variations.

Collateral reading recommended: *The Sonata*, Shedlock; *The Beethoven Sonatas*, Reinecke; *The Act of Touch*, Mathay; *Technique and Expression in Pianoforte Playing*, Franklin Taylor; *The Interpretation of Pianoforte Music*, Venable; *The Pianoforte and Its Music*, Krehbiel.

SUPPLEMENTARY SUBJECTS

Preparatory and Intermediate

Two hours weekly

Solfeggio, Harmony, Sight-playing.

One hour weekly

English Literature (lectures*).

Advanced

Two hours weekly

Harmonic Analysis, Theory, Sight-playing (continued). Ensemble-playing. Normal course (*four hours*).

One hour weekly

Musical History and Musical Appreciation (lectures*).

*Free courses.

For tuition rates, see pp. 75 to 77.

Additional courses of value to the pianoforte student, but not required for graduation:

Pianoforte Accompaniment.

English Composition and Poetry.

Psychology.

French and German.

THE ORGAN SCHOOL

INSTRUCTORS

Henry M. Dunham
Homer C. Humphrey
Wallace Goodrich
Raymond Robinson

The completion of the elementary grade of the pianoforte course, or its equivalent, is required for admission to the Organ School.

The Organ Course is designed to provide a thorough and complete education as a church organist and choirmaster.

OUTLINE OF ORGAN COURSE

Elementary

Fundamental study of manual touch. Pedale technique. Independence of manuals and pedale. Elementary registration. The simpler chorale-preludes (Orgelbüchlein) of Bach.

Intermediate

Study of manual touch and pedale technique continued. Smaller Bach preludes and fugues, trio sonatas and chorale-preludes. Compositions for church service. Progressive study of registration. Elementary improvisation.

Advanced

Greater organ works of Bach, his predecessors and contemporaries. Advanced registration and adaptation of works of foreign composers to American organs. Larger organ works of all schools, including compositions of Widor, Guilmant, César Franck, Saint-Saëns. Improvisation continued.

Soloists' Course

Candidates for the soloists' diploma will fulfill the requirements of public performance prescribed on page 16, and must have studied a comprehensive repertory representative of the standard works of organ literature.

Reference works: *Preface to The Organ Works of J. S. Bach*, Widor and Schweitzer; *General Directions for the Interpretation of the Organ Works of J. S. Bach*, Vierne; *J. S. Bach and His Works for the Organ*, Pirro; *The Organ in France*, Goodrich; *Organ Playing*, Hull; *French Organ Music*, Grace; *Zur Geschichte des Orgelspiels*, Ritter.

SUPPLEMENTARY SUBJECTS

Preparatory and Intermediate

Two hours weekly

Solfeggio, Harmony.

One hour weekly

Musical Appreciation, English Literature, Organ Construction, Church Music (lectures*).

Advanced

Two hours weekly

Theory. Harmonic Analysis. Counterpoint. Choir-training and service-playing.

One hour weekly

Musical History (lectures*), Organ-tuning.

Optional: Score-reading. Orchestral score-playing with orchestra.* Plainsong accompaniment.

* Free courses.

For tuition rates, see pp. 75 to 77.

Additional courses recommended, but not required for graduation:

Canon and Fugue, and Instrumentation (second year of the Composition Course).

Conservatory Chorus.

Choral Conducting (see Public School Music Course).

Psychology.

French and German.

Choir Training and Church Service Playing

The aim of this course is to furnish a thorough technical and theoretical equipment to organ students, which will enable them successfully to fill church positions of responsibility.

During the whole course the functions of the organist both as a leader and as an accompanist are recognized; and special attention is given to the performance of hymn-tunes and chants, both Anglican and Gregorian, as the basis of congregational musical worship.

The study of choir training and accompaniment includes the selection of hymns, services and anthems; instruction in the general principles and traditions of interpretation, and in the practical training of a choir.

The rendering of the choral service is given special consideration, and extended and systematic practice is afforded in improvisation.

All members of the classes are required to attend the course of lectures on Musical Liturgy.

Candidates for graduation in the organ department are required to attend the choir-training course for one year; the course may be supplemented by advanced work. MR. GOODRICH, *two hours weekly.*

Reference books recommended: *Manual of English Church Music,* Gardner and Nicholson; *Choralia,* Baden-Powell; *Gregorian Accompaniment,* Niedermeyer; *The Teaching and Accompaniment of Plainsong,* Burgess; *Reports of The Joint Commission on Church Music* and of *The Archbishops Committee.*

Plainsong Accompaniment

The Gregorian system; its history and theory. Modality and tonality; notation; accent, stress, rhythm. The psalm-tones; metrical hymn-tunes; antiphons and liturgical melodies; the plainsong of the mass. Improvisation. MR. GOODRICH.

To be eligible for admission to this course students must have completed the Harmony course and must be proficient in keyboard harmony.

Text-books: *Gregorian Accompaniment,* Niedermeyer; *The Teaching and Accompaniment of Plainsong,* Francis Burgess; *Traité d' Harmonisation du Chant Grégorien,* Gastoué.

***[The History and Construction of the Organ]**

The History of the Organ and of organ literature, and the construction of the instrument in America and abroad. The course includes detailed examination of the Jordan Hall organ, with regard to its registers and voicing, action, and mechanical accessories. Lectures, MR. GOODRICH.

Reference books recommended: *The Art of Organ Building, The Organ of the Twentieth Century, Organ Stops,* Audsley; *The Modern Organ,* Skinner; *The Organ in France,* Goodrich; *L'Orgue moderne,* Cellier.

This course will not be given in 1924–25.

*** Liturgical Music**

A study of the history and evolution of the liturgical music of the Protestant Episcopal Church in America, its correct contemporary forms and its relation to the services. Lectures, MR. GOODRICH.

Reference books recommended: *History of the Church in England,* Wakeman; *History of the Book of Common Prayer,* Procter and Frere; *Music in the History of the Western Church,* Dickinson; Syllabus of the course.

*These courses are given in alternate years, on *Wednesdays and Saturdays at ten o'clock, the first five weeks in the second semester.*

Facilities for Organ Practice

Unusual facilities for organ practice are offered by ten pipe organs, each with two manuals and pedale, of modern construction, each placed in a well-lighted, sound-proof room. Two complete three-manual organs and one with two manuals, all of modern construction (two with electro- and one with tubular-pneumatic action), and equipped with mechanical accessories, are provided for the instruction rooms, and are also available to advanced students for practice.

The Organ in Jordan Hall

The Jordan Hall Organ, a four-manual concert instrument built by the Skinner Organ Company of Boston, contains seventy-three speaking stops, all manual stops being independent, as well as the most important pedal stops; twenty-five unison and octave couplers; twenty-two manual combination pistons, and twenty-three combination movements, etc., operated by foot pistons and pedals. The action is electro-pneumatic throughout and is extended to the console in front of the stage. In tone quality, action and mechanical accessories this organ is completely representative of those modern methods which are consistent with a sound and musical conception of the organ.

A descriptive pamphlet containing specifications of all the above organs, together with detailed information of interest regarding the Organ Department, will be sent upon request.

VOICE COURSE

INSTRUCTORS

Charles H. Bennett
William H. Dunham
Percy F. Hunt
Rulon Y. Robison
Sullivan A. Sargent
Clarence B. Shirley
Alice Huston Stevens
F. Morse Wemple
William L. Whitney

The Vocal Department aims to give its students a proper ideal of pure and resonant vocal tone, and to develop their capacity for producing such a tone, as well as to increase the flexibility and to strengthen and extend the range of the voice.

Also to give a comprehensive repertoire of such songs in English and other languages as have demonstrated their permanent artistic value, together with the most important arias in oratorios and in Italian, French and German operas. To this end great stress is laid upon diction in English, Italian, French and German.

Candidates for graduation may elect to take two years of French and one year of German, or one year of French and two years of German. In addition, all candidates will be required to take one year of Italian Diction, and to attend the Conservatory Chorus throughout their course, or until excused from further attendance by the Director. They may also be required to attend the class in Dramatic Interpretation during their Senior year.

Special students (those not pursuing a full graduating course) may register for any study or combination of studies desired.

Candidates for graduation may be required to perform by appointment in a Students' Recital or Advanced Students' Concert at least once in each semester of their Junior and Senior years, unless excused by the Director. For additional requirements in Soloist's Course, see page 16 (C).

Collateral reading recommended: *Early History of Singing*, Henderson; *The Opera, Past and Present*, Apthorp.

SUPPLEMENTARY SUBJECTS

required for graduation

First Year

Two hours weekly

Solfeggio. Italian.

One hour weekly

Pianoforte. Stage Deportment. Chorus* (if required).

Second Year

Two hours weekly

Solfeggio, Harmony. French Diction.

One hour weekly

Pianoforte. Chorus* (if required).

THIRD YEAR

Two hours weekly

Theory. French Diction, or German. Normal (lectures and teaching, *four hours*).

One hour weekly

Pianoforte. Chorus*.

FOURTH YEAR

Two hours weekly

German. Normal (lectures and teaching; *three or four hours*).

One hour weekly

Musical History* (lectures). Pianoforte. Chorus.*

*Free courses.
For tuition rates, see pages 75 to 77.

The following courses are not required for graduation in this department, but are recommended as of value to the vocal student:

Musical Appreciation.
English Literature (lectures).
French and Italian Conversation.
English Composition and Poetry.
Lyric Action and Pantomime.

SOLOISTS' COURSE

Admission to the Soloists' Course will be by examination, which will be given only to students who have already received the diploma for completion of the Teachers' Course. At least one further year of study in Voice will be required of all candidates admitted to the Soloists' Course.

All candidates for the Soloists' Diploma will be required to attend the class in Dramatic Interpretation and the Conservatory Chorus. (*For further requirements, see Academic Department, p. 16.*)

ORCHESTRAL SCHOOL

A special diploma is offered in this department for students who, through their work in the Conservatory Orchestra for a period of not less than two years, demonstrate their efficiency as orchestral players, and prove their ability satisfactorily to fulfill the requirements of membership in a symphony or opera orchestra. In addition to the major subject, all candidates for either of the diplomas in this department must pursue the prescribed supplementary courses.

Stringed Instruments

VIOLIN

INSTRUCTORS

Timothée Adamowski	Richard Burgin	Harrison Keller
Eugene Gruenberg	Vaughn Hamilton	Vincent Mariotti
Carl Peirce	Roland Reasoner	Minot A. Beale

VIOLA, Eugene Gruenberg

All advanced pupils are required to participate in the rehearsals of the Orchestra unless especially excused; and to play in the Ensemble and String Quartet classes. All intermediate pupils must attend the class in Violin Sight-playing unless excused.

All Violin pupils are required to attend the class in Violin Sight-playing for at least one school year before entering the Orchestra.

All advanced Violin pupils may be required to study the Viola.

Juvenile pupils having no knowledge of the pianoforte should receive at least an adequate preliminary training in all rudimentary matters, such as rhythm, names of tones, major and minor modes, intervals, staff-notation, and acquire a sufficiently trained ear, before commencing the technical study of the violin. Those found deficient or wholly lacking in rudimentary musical knowledge are offered opportunities of acquiring it before receiving violin instruction.

OUTLINE OF COURSE

Elementary

Scales and finger exercises. Schools and Studies by de Bériot, Alard, Sevcik, Gruenberg, Sitt, Wohlfarth, Depas-Rodin, Winternitz, Kayser, Léonard, Dont, selections from Kreutzer.

Solos by Léonard, Sitt, Gabrielli, de Bériot, David, etc. Sonatas by Corelli, op. 5, Vol. II; Senallié, Francoeur, Handel, etc.

To pass from the Elementary to the Intermediate Grade, a satisfactory performance of the 23d Concerto by Viotti is required.

Intermediate

Scales and arpeggi in three octaves. Studies by Léonard, Campagnoli, all of Kreutzer and Fiorillo. Selections from twenty-four Caprices by Rode.

Students who expect to take the Soloists' Course are required to study all of Rode's Caprices in the Intermediate Grade.

Concertos and solos: Mozart in D major; Bach in A minor; Viotti, Nos. 23, 24, 28, 29; Kreutzer, Nos. 13, 18; Rode, Nos. 4, 6, 7, 8; de Bériot, Nos. 6, 9; Vieuxtemps, Rêverie, Morceaux de Salon; Beethoven, two Romanzas, etc. Sonatas by Corelli, op. 5, Vol. I; Tartini, Leclair, Veracini, etc.

Advanced

orchestral course

Scales and arpeggi in three octaves. Studies by Gaviniée and de Bériot, op. 123, Vol. I; Mayseder. Twenty-four Caprices by Rode.

Concertos and solos: Spohr, 2d and 11th; Viotti, 22d; Kreutzer, 19th; Rode, 11th; de Bériot, 7th; Vieuxtemps, Ballade and Polonaise; Vieuxtemps, one concerto; Godard; Mozart, one concerto; Bach, selections from six Sonatas for violin alone; Paganini, Perpetual Motion; Wieniawski, Légende.

Soloists' Course

Scales in thirds, sixths, octaves and tenths. Studies by Gaviniée, de Bériot, op. 123; Vieuxtemps, Mayseder, Wieniawski, Alard, Dancla, Sevcik, Paganini; Bazzini, Etude de Concert in D major.

Concertos: Mendelssohn, Bruch, Beethoven, Brahms; Spohr, 8th and 9th; Bach in E major; Molique in A minor; Wieniawski in D minor; two concertos by Vieuxtemps; Lalo, Symphonie espagnole; Saint-Saëns in B minor; Paganini in D major, first movement; Mozart, one concerto.

Solos: Bach, Chaconne, Praeludium (Sonata in G minor), Fugue in A major; Paganini, Perpetual Motion; Sarasate, Faust Fantasie; Saint-Saëns, Rondo capriccioso; Tartini, Devil's Trill; Wieniawski, Polonaises in A and D.

Reference works recommended: *Precursors of the Violin*, Schlesinger; *Violin Making*, Hart; *Antonio Stradivari*, Hill; *Story of the Violin*, Paul Stoeving; *Geigen und ihre Macher*, Jos. Wasielewski.

SUPPLEMENTARY SUBJECTS

Preparatory and Intermediate

Two hours weekly

Solfeggio, Harmony, Violin sight-playing class.

One hour weekly

Musical Appreciation, English Literature (lectures*), Pianoforte.

Advanced

Two hours weekly

Harmonic Analysis, Theory. Orchestra (*four hours*).

One hour weekly

Musical History (lectures*), Pianoforte. Ensemble-playing.* String quartet class.

*Free courses.
For tuition rates, see pp. 75 to 77.

Additional courses recommended, but not required for graduation:
Counterpoint and Instrumentation.
Conducting.
English Composition and Poetry.
Languages (Italian, French, German).

REQUIREMENTS FOR JUNIOR EXAMINATION

(*See also Academic Department, Junior Examination*)

Orchestral Course

Spohr, Concerto No. 2, first movement.

Soloists' Course

Mendelssohn Concerto, first movement, and Bach, Praeludium in E major.

REQUIREMENTS FOR SENIOR EXAMINATION

(*See also Academic Department, Senior Examination*)

Orchestral Course

Mendelssohn concerto, first movement, and Praeludium in E major by Bach.

Soloists' Course

Bruch, Concerto in G minor (all three movements), or Mendelssohn concerto (all three movements), or Saint-Saëns, Rondo capriccioso; and a Bach fugue for violin alone.

VIOLONCELLO

INSTRUCTORS

JOSEPH ADAMOWSKI VIRGINIA STICKNEY

OUTLINE OF COURSE

ELEMENTARY

Kummer's method for Violoncello. Technical exercises; major scales in two octaves; studies by Dotzauer, and pieces by Fitzenhagen.

INTERMEDIATE

Technical exercises by Fitzenhagen, Cossmann; scales in three and four octaves; studies by Dotzauer, Lee, Franchomme, and first part of Grützmacher. Concertinos and pieces by Romberg, Cossmann, Franchomme, Fitzenhagen, etc.

ADVANCED

Technical exercises by Fitzenhagen, Klengel, Becker, Giese. Sonatas by J. S. Bach for violoncello alone. Concertos by Romberg, Saint-Saëns, Volkmann, Goltermann, Eckert, Servais. Concert pieces by Servais (Fantasies), Boëllmann, Fauré, Popper, Rapp, etc.

SOLOISTS' COURSE

Studies by Piatti, Cossmann. Sonatas by Locatelli, Boccherini. Concertos by Haydn, Schumann, Dvorak, Molique, Rubinstein, Stöjowski, Elgar. Variations by Tschaikovsky, Lalo. Concert pieces by Servais (Fantasies), Fitzenhagen, Klengel, Tschaikovsky, Cossmann, Popper, Fauré, Arensky, Davidoff, Cui.

Prescribed supplementary studies the same as in the Violin Course. [*See also additional courses recommended, but not required for graduation.*]

CONTRABASS

MAX O. KUNZE, *Instructor*

OUTLINE OF COURSE

ELEMENTARY

First part of Warnecke's New Method of Double Bass Playing. Finger exercises and scales, Simandl's Etudes.

INTERMEDIATE

Hause's Vorzügliche Uebungen, bowing and wrist exercises. Twelve Etudes by Libon. Orchestral parts of Overtures and Symphonies played by the Orchestra.

ADVANCED

Part II of Warnecke's Double Bass Method. Simandl's arrangement of Kreutzer's Violin studies. Contrabass parts of Beethoven symphonies,

Wagner operas and Symphonic Poems by Richard Strauss. Solos by Sturm, Laska, Goltermann and Bottesini.

Supplementary subjects required for graduation the same as for Violin, omitting the Violin Sight-playing, Ensemble, and String Quartet classes.

HARP

Alfred Holy, *Instructor*

OUTLINE OF COURSE

Elementary

Technical studies by Holy (Part I); Etudes by Bochsa, Kastner, Nadermann, Posse. Pieces by Hasselmans, Hoberg, Poenitz, Renié, Verdalle.

Intermediate

Technical Studies by Holy (Part II); Etudes by Bochsa, Godefroid, Nadermann, Thomas. Pieces by Grandjany, Hasselmans, Holy, Pierné, Pinto, Saint-Saëns, Schuëcker, Tournier, Zabel. Harp duets and Ensembles with harp. Orchestral parts.

Advanced

Etudes by Bochsa, Dizi, Holy, Posse. Pieces by Büsser, Gaubert, Renié, Rousseau, Poenitz, Posse, Tournier. Transcriptions of piano pieces by Bach, Chopin, Debussy, Rubinstein etc. Solos with orchestra by Debussy, Dubois, Pierné, Ravel, Reinecke, Saint-Saëns, Thomé, Widor.

Supplementary subjects prescribed for graduation the same as for Violin, omitting the Violin Sight-playing, Ensemble and String Quartet classes.

WIND AND PERCUSSION INSTRUMENTS

INSTRUCTORS

Georges Laurent, Flute
Clément Lenom, Oboe and English Horn
A. Vannini, Clarinet
Boaz Piller, Bassoon
G. Wendler, French Horn
L. Kloepfel, Trumpet
Francis Findlay, Trumpet
S. Gallo, Trombone
Carl Ludwig, Tympani
F. V. Russell, Percussion Instruments

Nearly all the Faculty in this department are leading members of the Boston Symphony Orchestra. The classes afford opportunity for the serious and thorough technical study, under such capable instruction, necessary to

the fulfillment of the exacting modern requirements for soloists and orchestral players. When sufficiently advanced, the student may receive in the Conservatory orchestra the practical training necessary to fit him for membership in a Symphony or Opera Orchestra of the first rank. In the wind instrument sections of the Conservatory Orchestra students are coached during rehearsals by their teachers, thus gaining invaluable experience under authoritative direction.

All advanced students may be required to play in the Conservatory Orchestra, or in the Orchestral Class, and to attend the Ensemble Class of their respective group, wood-wind or brass.

SUPPLEMENTARY SUBJECTS
required for graduation

PREPARATORY AND INTERMEDIATE

Two hours weekly

Solfeggio, Harmony, Orchestral Class.

One hour weekly

Musical Appreciation, English Literature (lectures*). Pianoforte.

ADVANCED

Two hours weekly

Harmonic Analysis, Theory, Orchestra* (*four hours*).

One hour weekly

Musical History (lectures*), Ensemble-playing, Pianoforte.

*Free courses.

For tuition rates, see pp. 75 to 77.

Additional courses recommended, but not required for graduation:
Counterpoint and Instrumentation.
Conducting.
Band Instrumentation.
English Composition and Poetry.
Languages (Italian, French, German).

VIOLIN SIGHT-PLAYING CLASS

MR. REASONER, *Conductor*

The Violin Sight-playing Class provides not only practice in sight-reading, but also the technical preparation requisite for admission to the Conservatory Orchestra. Students of violin and viola are given thorough instruction in the general principles of bowing and fingering, and practice in rhythm, attack and nuance, through the medium of the standard orchestral works chosen for study; while experience is afforded in playing under a conductor.

All intermediate violin pupils must attend the Class unless excused.

All violin pupils must attend the Violin Sight-playing Class for at least one school year before being eligible to enter the Conservatory Orchestra.

ORCHESTRAL CLASS

MR. FINDLAY, *Conductor*

The Orchestral Class meets a growing demand for instruction in the artistic management of small orchestras. In instrumentation it corresponds to the complete theatre orchestra, and special attention is given to the selection and performance of a suitable repertoire of a high standard.

The class is a valuable adjunct to the courses in Conducting 1 and 3 offered in the Department of Public School Music, as it exemplifies the instruction there given in organization and training, and in the selection and performance of repertoire. Students pursuing Conducting 3 are required to attend the rehearsals of the Orchestral Class, and when called upon, to conduct the class, thus gaining practical experience in a field which is constantly being developed more widely in connection with the supervision and teaching of Public School Music.

THE CONSERVATORY ORCHESTRA

CONDUCTORS

MR. CHADWICK MR. WALLACE GOODRICH

The Conservatory Orchestra of eighty-five members, is composed of students and members of the Faculty, and is constituted as follows:—

Sixteen first violins, fourteen second violins, ten violas, ten violoncellos, six contrabasses, three flutes, two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, one contra-bassoon, four horns, four trumpets and cornets, three trombones, one bass tuba, two harps, tympani, and all percussion instruments. Other instruments are added as required.

It was organized in its present form in 1901, since which time it has given an average of six to eight concerts each year, in which members of the Faculty and advanced students in the pianoforte, violin, voice, organ and other departments have appeared as soloists. (*See Appendix*)

Three rehearsals are held weekly; one for wind instruments, and two for the full orchestra. All advanced students in the string and wind instrument departments of the Conservatory are required to play in the orchestra, and outside students of ability are also admitted on payment of a nominal fee.

Advanced students, whether in the Academic Department or Special, may rehearse concertos and arias with the orchestra, and may be admitted to performance in concert.

Students in composition may have their works rehearsed, and performed, if found worthy. Students in conducting also have opportunity for actual practice.

This orchestra affords the training and routine indispensable to the experienced orchestral player, and many of its former members are now filling positions in the Boston Symphony and other prominent orchestras of the United States.

THEORETICAL COURSES

SOLFEGGIO

INSTRUCTORS

Samuel W. Cole — Clément Lenom — Francis Findlay
Alice M. Whitehouse

Solfeggio 1a

Rhythmic notation; measure; figures derived by combination and division of simple units, normally and abnormally; three against two. Tonal notation and relations; intervals and inversions; chromatic alteration; enharmony; triads; diatonic scales; tonality; signatures. Music reading, writing; dictation, rhythmic and melodic.

Etudes de Solfège, Book I, Colomer.

Solfeggio 1b

Principal combinations and divisions of simple and compound measure, normal and abnormal. Two against three; four against three. Irregular measure. Intervals, triads, seventh chords; inversions. Chromatic notation; all chromatic scales. More advanced music reading and writing; dictation: rhythmic, melodic, harmonic.

Exercises journaliers de Solfège, Part I, Paul Rougnon. *Etudes de Solfège, Book II,* Colomer.

Solfeggio 2a

Complicated rhythms. More advanced tonal relations. Studies involving Do, Fa and Sol clefs. Seventh chords and inversions. Change of measure and of tempo. Melodic and harmonic dictation; transcription, etc.

Solfège des Solfèges, Danhauser and Lemoine.

Solfeggio 2b

Rhythmic training extended. Seventh chords completed. Altered chords. All clef positions. Change of clef, transposition. Ability to read fluently with all clef positions, and to transpose with facility required at completion of course.

90 Leçons mélodiques, Book II, Duvernoy; *Solfèges manuscrits,* op. 33 (*1 and 2*), Lavignac.

THEORY

INSTRUCTORS

Frederick S. Converse David S. Blanpied

This course summarizes the knowledge required by every teacher and professional musician. It enables the student to analyze intelligently the form of the music which he plays and teaches, and provides the necessary foundation for whatever line of teaching or artistic performance he may afterwards take up. It is also indispensable to those who intend to study composition. The lecture courses in Musical History and Musical Appreciation are designed to supplement the work of the Theory course.

Admission to the Theory course will be granted only to students who have completed at least the first year of the course in Harmony.

Theory 1a

Acoustics; musical terminology; notation; ornamentation; the Gregorian modes. Analysis of musical forms, including the song forms. Description of orchestral instruments and practical work in elementary orchestration.

Theory 1b

Sonata form; the symphony, fugue and larger vocal forms.

Text-book: *Theory of Music*, Elson.
Reference works recommended: *Sound*, Tyndal; *Science of Musical Sound*, Miller; *Sensations of Tone*, Helmholtz; *Music in the History of the Western Church*, Dickinson; *Gregorian Accompaniment*, Niedermeyer; *Musical Ornamentation*, Dannreuther; *Musical Dictionary*, Elson; *Groves Dictionary of Music and Musicians.*

HARMONY AND HARMONIC ANALYSIS

INSTRUCTORS

Frederick S. Converse
Arthur M. Curry
Homer Humphrey
Raymond Robinson
Stuart Mason
Harry N. Redman
William B. Tyler
Warren Storey Smith

HARMONY

The course in harmony covers two years and is required of all students in the Academic Department except those in the Vocal Course, of whom only one year is required.

The text-book is Chadwick's Harmony, with which is combined the text-book Additional Exercises by Benjamin Cutter. According to this system the student from the beginning is required to harmonize melodies in the soprano and in the bass with the principal triads of the scale.

As this system is not taught in the older text-books, Richter, Jadassohn, Emery, etc., it is often necessary for the student who has previously studied harmony from these books to begin at the beginning of the course.

The examinations for advanced standing in Harmony given by the Conservatory require such exercises to be worked out both on paper and at the keyboard. In the class exercises not only are corrected, but are worked out on the blackboard under the supervision of the instructor. Alternate lessons are devoted to keyboard work, and all exercises must be practiced at the keyboard as well as written on paper.

As the whole course is preliminary to the study of composition, the student is encouraged from the beginning to make attempts at composition, and to bring original exercises in addition to his class work.

Harmony 1a

All triads in major and minor modes, and dominant sevenths; with inversions.

Harmony 1b

Dispersed harmony; dominant ninth and leading-tone seventh chords, with inversions; modulation; secondary seventh chords and their inversions.

Harmony 2a

Chromatic passing-tones; augmented and altered chords, enharmonic changes; irregular resolutions of the dominant seventh; modulation concluded.

Harmony 2b

Non-harmonic tones; melodic figuration, accompaniments; the figured chorale.

Text-books: *Harmony*, Chadwick; *Additional Exercises*, Cutter.
Recommended for reference: *Harmony; Its Theory and Practice*, Prout; *Harmony*, Stainer; *Modulation*, Foote.

Advanced Harmony

The figured chorale, continued; polyharmony, sequences; progressions of tonic chords; the whole-tone scale; the enharmonic scale.

This course is not required for graduation, but is recommended to all students who have completed Harmony 2b.

HARMONIC ANALYSIS

The course in Harmonic Analysis covers one year, and all candidates for graduation in the Instrumental Department are required to attend the class during or before the last year of their course. In these lessons, and so far as is possible for the non-composing student, Harmony is discussed from the standpoint of the composer—Harmony of itself and in its application in effective musical form. The many minutiæ employed by the composer are here taken up one by one and considered, the principles governing them are stated, and by a series of carefully graded lessons the pupil is carried over the harmonic material of the past and of the present. To all those who expect to become teachers in any branch this course is invaluable, as it enables them to explain the construction of musical compositions in all their details.

Harmonic Analysis 1a

Two and three part Inventions, Bach; Album for the Young, Viennese Carnival Pranks, Novelettes, Schumann; Songs without Words, Mendelssohn; Scherzos, Ballades, Chopin.

Harmonic Analysis 1b

Excerpts from Tristan and Isolde and The Ring of the Nibelungs, Wagner; selected pianoforte works, Debussy; Prelude, Chorale and Fugue, César Franck.

COUNTERPOINT

INSTRUCTORS

FREDERICK S. CONVERSE ARTHUR M. CURRY STUART MASON

Counterpoint 1

Simple Counterpoint and Imitation, strict and free, in two, three, four, five, six and eight voices. Elementary work in Canon and Fugue. *Two hours weekly.*

Counterpoint 2

Double Counterpoint, Canon and Fugue. *Two hours weekly.*

Recommended for reference: *Counterpoint*, Bridge; *Modern Counterpoint*, Jadassohn; *Fugue, Fugal Analysis*, Prout; *Fugue*, Higgs; *Fugue*, Gédalge.

THE COMPOSITION COURSE

INSTRUCTORS

Counterpoint: Mr. Converse, Mr. Curry, Mr. Mason.
Canon and Fugue and *Instrumentation:* Mr. Converse, Mr. Mason.
Free Composition: Mr. Chadwick.

For the completion of the full course in Composition as hereinafter outlined, the Conservatory offers the Diploma in Composition.

Students are not admitted to the Composition Course unless they can pass an examination in Solfeggio and Elementary Pianoforte, or some orchestral instrument, and have completed the courses in Harmony and Theory.

For admission to any of the advanced grades an examination on the contents of the preceding grades or their divisions must be successfully passed.

Students not pursuing the full course for graduation in Composition will be admitted to any of the courses, if qualified, as Special Students. From such students outside work is not insisted upon.

OUTLINE OF COURSE

First Year

Counterpoint 3

Simple Counterpoint and Imitation, strict and free, in two, three, four, five, six and eight voices. Elementary work in Canon and Fugue. *One hour weekly.*

Composition 1

Free Composition in all the smaller vocal and instrumental forms. *One hour weekly.*

Second Year

Counterpoint 4

Double Counterpoint, Canon and Fugue. *One hour weekly.*

Composition 2

Free Composition in the larger forms. *One hour weekly.*

Students in the second year of the Composition Course are required to study Tympani and Percussion Instruments, and to play in the Orchestra or Orchestral Class when prepared.

Third Year

Instrumentation 1

Arrangements and compositions for large and small orchestra. Score-reading and playing, Conducting.

Composition 3

Composition for large and small Orchestra, Chorus, etc.

In the Instrumentation class the various orchestral instruments are demonstrated by practical performers.

Students of composition who wish to equip themselves for Conductors will be given an opportunity for such preparation.

Students in advanced composition may have their compositions rehearsed by the Orchestra or Ensemble Class, and publicly performed if found worthy.

Reference works in Instrumentation: *Orchestration*, Forsyth; *Principles of Orchestration*, Rimsky-Korsakow; *Technique of the Modern Orchestra*, Widor; *Traité nouveau d'Instrumentation*, Gevaert; *Practical Instrumentation*, Hofmann; *Instrumentationslehre von Hector Berlioz*, Richard Strauss.

REQUIREMENTS FOR GRADUATION

The candidate is required to offer:

Strict Composition:

A figured chorale in four part florid (free) counterpoint.

Two part canons in the octave, fifth, seventh, second and third, with one or more free accompanying parts.

A real fugue (*fuga reale*) in two parts, for pianoforte or strings.

A three-part tonal fugue for pianoforte or organ.

A four-part fugue, either tonal or real, for voices, with accompaniment of organ or orchestra.

Free Composition:

A motet, madrigal, or part-song, in any number of voice parts, for chorus unaccompanied.

The first movement of a Sonata for pianoforte, with or without other instruments; or of a Trio, Quartet or Quintet for pianoforte and strings, or for strings alone.

An arrangement for full orchestra of a given selection.

A concert (or church) work for chorus and orchestra, with or without solos, or a concerto for pianoforte, violin or violoncello with orchestra.

The examples in free composition may be offered at any time during the course. Additional compositions in any form will be considered on their merits and will count for honors.

All examples and compositions offered must be handed in to the Director not later than May 1.

SUPPLEMENTARY COURSES

PIANOFORTE SIGHT-PLAYING

INSTRUCTORS

DAVID S. BLANPIED EDWIN KLAHRE H. S. WILDER

This course is open to students above the grade of Intermediate A.

Lessons are given in classes of five, and special attention is given to rhythm, embellishments, accompaniments and transposition.

OUTLINE OF COURSE

P.S.P. 1a Elementary pieces.

P.S.P. 1b Sonatas by Clementi, Haydn, Mozart and others.

P.S.P. 2a Abbreviations and ornaments. C clefs in one part. Intermediate pieces and accompaniments.

P.S.P. 2b Transposition and score-reading; C clefs in three parts.

PIANOFORTE ACCOMPANIMENT

HENRY GOODRICH, *Instructor*

The material for the course is chosen from the standard concert and recital repertoire of songs and arias, and solos for orchestral instruments. Pupils are given thorough instruction in the principles and practice of the art of accompaniment, and in interpretation. Actual practice is afforded both in the class and in the recitals and public concerts of the Conservatory.

DRAMATIC INTERPRETATION

WALLACE GOODRICH, *Instructor*

A course in Dramatic Interpretation is offered to advanced vocal students. The material for this course is chosen from arias, ensemble numbers and scenes from standard operas and oratorios of all schools. Only such students will be admitted to this course as are recommended by their vocal teachers.

This course is required of all candidates for the Soloist's Diploma in Voice, and may be required of candidates for the Teachers' Diploma in their Senior Year.

It is also open to special students who are sufficiently advanced, with the approval of their vocal instructor.

ENSEMBLE COURSES

Of all the advantages which the Conservatory system of music study offers, none is more important than the opportunity for ensemble playing. Uniting in one institution departments for instruction upon all instruments, the Conservatory is enabled to offer to students of pianoforte, violin and violoncello, and of all other orchestral instruments, exceptional facilities for practice in ensemble playing, under the most experienced supervision; and for public performance.

ENSEMBLE CLASSES FOR STRINGED INSTRUMENTS AND PIANOFORTE

JOSEPH ADAMOWSKI, *Instructor*

The study of the classic and modern repertoire of chamber music, including sonatas and trios, quartets and works for larger combinations of instruments, with and without pianoforte, is a refining and educating influence whose value is inestimable. Reference to the works performed (*see Appendix*) will show how extensive is the scope of the work done in this department of the Conservatory; and this list necessarily includes only a portion of the compositions actually studied in the classes.

Attendance upon this course is obligatory for all members of the Senior Class in pianoforte, violin and violoncello. It is also open to pianoforte students in the Intermediate and Advanced grades, whether in the Academic Course or special students. The course is also open to post-graduate students for advanced work.

At the end of each school year Special Honors in Ensemble are given to all students who receive a mark of A for their work during the entire year.

Classes meet for one hour weekly, each class being composed of six pianoforte students, with the students of stringed instruments necessary for the works to be studied.

QUARTET CLASS

This class affords training and experience in the most exacting field of all ensemble playing. The repertoire studied is chosen, as in the Ensemble Classes, from the standard classical and modern works for trio, quartet and quintet of stringed instruments. All candidates for graduation in the Violin and Violoncello Courses are required to attend this class for one year. *One hour weekly.*

ENSEMBLE CLASSES FOR WOOD-WIND INSTRUMENTS

Mr. Lenom, *Instructor*

Special classes are formed for the study of ensemble music for wood-wind instruments, similar to the classes for stringed instruments. In these classes the wind parts of orchestral compositions rehearsed by the Conservatory orchestra are also studied, thus giving the students of wind instruments unusual advantages for artistic development. *One hour weekly.*

BRASS ENSEMBLE

Mr. Kloepfel, *Instructor*

A special class is provided to offer to sufficiently advanced players of brass instruments thorough training in ensemble. Special attention is devoted to tone-quality, precision, phrasing, expression and balance, with extended practice in transposition and sight-reading. The class is large, and comprises all brass instruments in contemporary use. It is of value to all orchestral and band players, as well as to students intending to become band leaders. *One hour and a half weekly.*

BAND INSTRUMENTATION

Mr. Gallo, *Instructor*

This course affords to properly qualified students thorough instruction in instrumentation and arranging for wind-band. The course comprises comprehensive study of the theory and technique of band instruments, of transposition, and of instrumentation and arranging for the full concert band; also for medium and small bands, as employed for various purposes.

THE CONSERVATORY CHORUS

WALLACE GOODRICH, *Conductor*

The Chorus numbers from eighty to one hundred voices. Through the weekly rehearsals, strict training is provided in the fundamental principles of chorus singing, including accuracy of reading, clearness of diction and elasticity of expression. The rehearsals are conducted mainly without accompaniment, and purity of tone and intonation, together with precision of attack and rhythm are especially cultivated. The repertoire studied includes unaccompanied mediæval and modern church music, part-songs and secular choruses, for women's voices as well as for mixed chorus; together with works with orchestral accompaniment.

All students in the Academic Course in Voice and in the first year of the Public School Music Course are required to attend the rehearsals of the Chorus, unless excused by the Director. All other students of the Conservatory in any department, having sufficiently good voices, are not only welcome, but are urged to apply for admission; as the training derived is of distinct advantage to the musician, in whatever department of music he may intend to specialize. For those who expect to conduct choruses or choirs participation in the work of the Chorus offers obvious advantages. *One or two hours weekly.*

THE NORMAL DEPARTMENT

The Normal Courses in Pianoforte and Voice give students in the Academic Department an opportunity to gain practical experience in the art of teaching, under the instruction and supervision of regular members of the Faculty.

After a course of preliminary lectures and demonstrations by the Supervisors, the student gains actual experience by teaching a class of young pupils for two or more years. This teaching is under the observation and direction of the Supervisors, by whom examinations are given at stated periods.

All candidates for the Diploma in the Teachers' Course are required to take the full Normal Course in their respective department. They are required to teach two hours each week, in addition to attendance at weekly teachers' meetings, during a period of thirty weeks each year; and to prepare public and private demonstrations as called for by the Supervisors.

Special Students are admitted to the Normal lectures, and to the classes as observers; but are not allowed to teach a class, except by special permission of the Director. No certificates are given in the Normal Department, except by vote of the Directory Committee.

THE NORMAL CLASSES

These classes are formed of young pupils, residents of Boston and the immediate vicinity, who possess musical ability. A large number of young people thus acquire, at a nominal expense, the rudiments of a musical education sufficient to fit them later to enter the regular courses of the Conservatory; while their instruction by the student teachers in the Normal Department affords the latter unusual opportunity for practical experience.

PIANOFORTE NORMAL COURSE

HENRY GOODRICH, *Supervisor*

Students must have finished the work of the intermediate grade in Pianoforte and have passed the Junior Examination before they will be allowed to teach a class in this department.

OUTLINE OF COURSE

FIRST YEAR

Lectures

Survey of technique (relaxation, arm-weight, finger-training, scales, arpeggios, double thirds, sixths, octaves, chords, etc.); good and bad habits, fingering. Phrasing and slurring; uses of the three pedals; touch (staccato,

legato, etc.); rhythmical problems; how to learn to play expressively; the teaching of children, etc.; all with special reference to teaching. Mr. Foote, *one hour weekly for ten weeks, first half-year.*

All students intending to be candidates for the Junior Examination in any school year must attend these lectures from the beginning of the first semester.

Teaching

Student teachers take full charge of classes formed of school children between the ages of eight and fifteen years. *Two hours weekly.**

Teachers' Meetings

In these meetings a careful plan of the work for the week is laid out, and the results of the past week criticised and discussed. *One-half hour weekly.**

General Class

A student teacher appointed each week by the Supervisor teaches notation, blackboard work, sight-reading, rhythm, ear-training, memorizing, scale and chord formation, etc. *One hour weekly.**

*Beginning after the Junior Examination.

Second Year

Teaching

As in first year. *Two hours weekly, throughout the year.*

Teachers' Meetings

For second year teachers. *One-half hour weekly.**

General Class

As in first year, for second year teachers. *One hour weekly.**

*Beginning after the Junior Examination.

Reference books: *Some Essentials in Teaching Music,* Frank Damrosch; *Piano Teaching and Its Principles,* Hamilton; *Personality (Studies in Personal Development),* Spillman; *The Art of Reading, The Art of Writing,* Quiller-Couch.

VOCAL NORMAL COURSE

Mr. Shirley, *Supervisor*

This course covers the last two years of the full course for graduation for all candidates for the Teachers' Diploma in Voice.

OUTLINE OF COURSE

First Year

Lectures

On vocal physiology, theory of voice and vocal method. *One or two hours weekly, first half-year.*

All voice students intending to be candidates for the Junior Examination must attend these lectures from the beginning of the first semester.

Teaching

Throughout the year, beginning after the Junior Examination. Actual practice in teaching is obtained under the direction of the Supervisor, who attends the classes personally and gives suggestions and criticisms. *Two hours weekly.*

Teachers' Meetings

At these meetings, which all students in the department are required to attend, the voices of a selected class of not more than three pupils are criticised and example lessons given, thus affording the students an opportunity to become familiar with the different voice conditions in the department, and to hear the judgment of the Supervisor on the work done. *One hour weekly, beginning after the Junior Examination.*

SECOND YEAR

Lectures

Students who have obtained a mark not lower than B by examination on the lectures attended during the first year may be excused from further attendance, with the approval of the Supervisor. Those who have attained a lower mark will pursue the course as in the first year.

Teaching

Continued throughout the year. *Two hours weekly.*

Teachers' Meetings

As in first year. *One hour weekly, second half-year.*

Reference books recommended: *Hints on Singing,* Manuel Garcia; *The Voice,* Miller; *Voice Production in Speaking and Singing,* Mills; *Voice Building and Tone Placing,* Holbrook Curtis; *Resonance in Speaking and Singing,* Fillebrown.

THE CONSERVATORY TEACHERS' BUREAU

has been in successful operation for many years. It is the proper means of communication between teachers and those who desire to employ them. It has proved to be most satisfactory to both employer and teacher, for the Conservatory recommendation is based upon personal knowledge of the student and his or her achievements and conduct during the period of study. Through the agency of this Bureau many graduates and former students are now occupying positions in leading schools and colleges of the country.

LECTURE COURSES

In addition to the regular lessons in the various departments, every student has, without extra cost, the opportunity of attending the following lectures:—

Musical History

These lectures present a general survey of the rise and progress of Music, together with a more detailed study of the development of the great art-forms. They will be illustrated from time to time by selections from the works of the composers under discussion, the principal aim being to furnish the student with a general knowledge of his art upon which to base further studies in the appreciation of music. Mr. Mason, *Mondays at one o'clock.*

Reference books: *A History of Music,* Stanford and Forsyth; *The History of Music,* Pratt; *The Oxford History of Music; The Evolution of the Art of Music,* Parry.

Musical Appreciation 1

These lectures include analysis and discussion of all forms of musical composition; consideration of the orchestra as a unit, and demonstrations of all orchestral instruments by the respective members of the Faculty or of the Boston Symphony Orchestra, the lecturer giving the history and illustrating the use of each instrument in orchestral composition. This course is of special value to students of composition and instrumentation. Mr. Converse, *Thursdays at one o'clock.*

Recommended for collateral reading: *Music as an Art and a Language,* Spalding; *Musical Appreciation,* Hamilton.

Musical Appreciation 2

For the convenience of teachers and others who are unable to attend the regular course in this subject, a special course of lectures is offered.

This course will comprise a study of elementary musical forms, leading to the analysis of masterpieces from the point of view of the listener; a study of the instruments of the modern orchestra, with illustrations; and a brief survey of the general development of music. Mr. Mason, *Fridays at seven o'clock p. m.*

This course is open to all students of the Conservatory without fee, but may not be counted toward graduation requirements in the Academic Department. A fee will be charged to those taking the course who are not registered in any other course in the Conservatory.

History and Construction of the Organ

Liturgical Music

For outline of these courses, which are primarily for organ students, but which are open to all other students of the Conservatory, see *Organ School.*

English Literature

The subject of the lectures in 1924–25 will be The Development of the Drama, with special reference to Shakespeare.

First Semester: The Pre-Shakespearean Drama.

Second Semester: Shakespeare. At least six plays will be read and studied.

Dr. Black, *Tuesdays at one-fifteen o'clock, for thirty weeks.*

Text-book: *The New Hudson Shakespeare,* ed. by Eben Charlton Black.

Recommended for reading: *Shakespeare and His Predecessors,* Boas.

For lecture courses included in the requirements for graduation in the Normal Department, see pp. 48–49.

DEPARTMENT OF PUBLIC SCHOOL MUSIC

Samuel W. Cole, *Supervisor emeritus*

Francis Findlay, *Supervisor of the Department; Instructor in School Music, Conducting and Instrumentation*
Edith H. Snow, *Assistant in School Music.*

This course is designed for the thorough technical training of properly qualified students for positions as Supervisors of Public School Music and as Teachers of Music in Grade and High Schools, in accordance with the requirements of the Educational Boards of the several states. The course requires three years for its completion, when the Diploma in Public School Music will be granted to those students whose record is satisfactory.

At the completion of the first or second year of the course students will be entitled to receive a statement of the subjects actually pursued thus far, with a record of their examination marks.

ENTRANCE REQUIREMENTS

In general education, completion of a standard four-year high school course or its equivalent. Diploma or other evidence of completion of course to be presented.

Elementary knowledge of pianoforte or of some orchestral instrument.

Possession of an agreeable speaking and singing voice, and of an adequate sense of pitch and rhythm.

> Advanced standing will be granted only after examination, or for credit already received in the Conservatory; and only in courses in Groups I and II.

With the approval of the Supervisor of the Department students may be admitted as special students to any or all courses; but such students will not be eligible for the diploma of the Conservatory in Public School Music.

Graduates of the Conservatory in the Academic Department, who will already have completed all or nearly all the courses prescribed in Group I of the Public School Music Course, may complete the latter Course in two years by adding to the other work regularly prescribed for the second year the first year courses in Groups II and III not already taken.

FINAL REQUIREMENTS FOR GRADUATION

Ability to play at sight the pianoforte accompaniments to songs in standard school music text-books.

To demonstrate knowledge of the child, the adolescent and the adult voice, sufficient to deal intelligently with vocal problems of elementary, intermediate and high schools.

Ability to sing with acceptable tone quality and interpretation.

Thorough understanding of the principles of psychology and pedagogy involved in teaching music.

Comprehensive knowledge of the principles of the technique of all families of orchestral instruments.

Ability to conduct chorus and orchestra.

A clear understanding of the various plans of school music in use today, and a conception of a definite, concrete plan for personal use.

Demonstration of ability to teach, supervise, plan and organize work for various types of school and community.

> Special credit will be given for successful work in courses additional to those prescribed, viz.: Advanced Harmony, Counterpoint, Instrumentation and Arranging, Languages; such credit not to be obtained by admission to advanced standing.

DIPLOMA

The Diploma in Public School Music will be granted to those students who, having passed the entrance requirements, pursue successfully all the prescribed courses, unless excused by advanced standing, and pass the required examinations therein; and who show actual fitness for successful supervising.

Special students, and those regularly enrolled in the Course who do not meet the final requirements for graduation, may receive, at the conclusion of their work in the Department, a statement of the courses already pursued.

OUTLINE OF COURSE

First Year

Group I

Solfeggio 1
Harmony 1
History of Music
Musical Appreciation (*first half-year*)
English Literature (lectures)

Vocal Normal Lectures (*first half-year*)
Pianoforte (*one hour weekly*)
Voice or an **Orchestral Instrument** (*one hour weekly*)

Courses in Group I in each year of the Course, will be taken in the regular classes of the Academic Department. Students who have completed a portion or the whole of any of these courses will be given corresponding credit. Other students may be admitted to advanced standing by examination.

GROUP II

English 3 (Composition)
General Psychology

For descriptive outline of all courses in Group II, see DEPARTMENT OF COLLEGIATE STUDIES.

GROUP III

School Music 1a } (*first half-year*)
School Music 1b } (*second half-year*)

Introduction to School Music, teaching and supervision. Various plans and methods; basic principles of accepted practice. *Lectures, one hour weekly. Assigned reading.*

School Music 1c

Material and methods of kindergarten and primary grades. Child voice and rote songs. First steps in school music. *One hour weekly, second half-year.*

Choral Practice 1

Adult chorus. Choral technique, interpretation, routine. *One or two hours weekly.*

This course is pursued in the regular rehearsals of the Conservatory Chorus. Students who have already attended these rehearsals for one school year may be excused from further attendance upon application to the Dean of the Faculty.

SECOND YEAR

GROUP I

Solfeggio 2
Harmony 2
Theory
Pianoforte (*one hour weekly*)
Voice or an Orchestral Instrument (*one hour weekly*)

GROUP II

English 4 (Review)

Educational Psychology

A study of the mental characteristics and capacities of childhood and adolescence. The psychological principles underlying emotional expression, and the appreciation and interpretation of music.

GROUP III

School Music 2

Material and Methods. Elementary school through Grade V. Classroom procedure. Care and culture of voices. Rhythmic, tonal, theoretical problems of each grade. Applied child psychology and pedagogy. Two-part singing. Various texts. *Two hours weekly.*

Observation

Second year students are enabled to observe the work of experienced supervisors and teachers at work in all grades, and are required to report their findings. Discussion of observation assignments in the regular classes of School Music 2. One half-hour of credit must be earned in this manner in each semester of the second year.

Choral Practice 2

Specialized work along the lines of the high school chorus. Choral tone production, enunciation, technique, interpretation. *General class, one or two hours weekly.*

Conducting 1

Principles of conducting, technique. Introduction to score reading. Chorus and orchestra from viewpoint of prospective conductor. Principles of interpretation of concerted music. Special problems of student chorus and orchestra. Demonstrations, collective practice, assigned reading. *Lectures, one hour weekly.*

THIRD YEAR

GROUP I

Harmonic Analysis

Pianoforte or Voice (*one hour weekly*)

An Orchestral Instrument (*one hour weekly*)

GROUP II

Principles of Education

The laws of psychology as applied in the learning process. A study of the fundamental principles of effective teaching. The discussion deals in a broad way with the principles of education, but the particular aim of the student, namely, teaching music, is kept constantly in mind.

GROUP III

School Music 3

Material and Methods, upper grammar grades. Theoretical, rhythmic, tonal problems of each grade. Classification of voices. Part singing. *Two hours weekly.*

Practice Teaching

Actual teaching, under supervision, of classes of children.

Third-year students are required to teach various stages of work in all grades, and must earn a credit of two hours each semester in this manner.

School Music 4

Eclectic. Program, planning and administration. Correlation. Appreciation. Theoretical and applied music courses. Rural schools. Ethics, perspective, supervision. Aims and ideals of music education. Problems pertinent to the prospective supervisor. *Lectures weekly, with collateral reading.*

High School Music 1a

(*Junior High School*). Specialized study of the problems of the intermediate school. Present tendencies. Objectives, plans, procedure. Psychologic and pedagogic considerations. Course of study and schedule. Comparative standards. *One hour weekly, first half-year.*

High School Music 1b

(*Senior High School*). Specialized music courses, credits and standards. The teacher of music in the secondary school. Organization and administration of a department of music. Variously organized schools and differing types of community. *One hour weekly, second half-year.*

Conducting 2

Choral. Score reading and conducting. Choral training, technique, interpretation, care and classification of voices. Material and procedure for school chorus. *One hour weekly.*

All students in this course are required to attend Choral Practice 2 and to conduct or accompany the Class when called upon.

Conducting 3

Orchestral. Score reading and conducting. Orchestral technique, interpretation, repertoire. Rehearsal and performance. Building the student

orchestra; orchestral training. Instrumental ensemble classes of all types. Material, methods and administration of instrumental music in schools. *In class, one hour weekly. General class, one hour weekly.*

All students in this course are required to attend at least one-half of the rehearsals of the Orchestral Class, and to conduct the class when called upon.

Instrumentation 2a

Orchestra. The notation of the orchestral score in detail. Scoring for various combinations of string, wind and percussion instruments. Special problems of the student orchestra. Elements of effective orchestration. *One hour weekly, first half-year.*

Instrumentation 2b

Band, including material and methods. Technique of the instruments of the wind band. Notation of band music. Elementary scoring. Organization, instruction, conducting, repertoire; possibilities, limitations and values of the school band. Practical plans and procedure. *One hour weekly, second half-year.*

Reference works: *The Child Voice in Singing,* Novello; *The Voice of the Boy,* Dawson; *Choral Technique and Interpretation,* Coward; *Education through Music,* Farnsworth; *Music and Life,* Surette; *How to Listen to Music,* Krehbiel; *Listening Lessons in Music,* Fryberger; *What We Hear in Music,* Faulkner.

An Introduction to School Music Teaching, Birchard; *School Music Handbook,* Cundiff-Dykema; *Talks to Teachers,* James; Manuals of all standard School Music Series.

The Orchestra and Orchestral Music, Henderson; *Instrumentation,* Prout; *Gallo's Band Book,* Gallo; *The Wind Band and Its Instruments,* Clappé; *The Technique of the Baton,* Stoessel; *Handbook on the Technique of Conducting,* Boult; *Directions for Score Reading,* Gal.

SUMMARY OF COURSE
BY SEMESTER HOURS

First Year		*Second Year*		*Third Year*	
GROUP I		GROUP I		GROUP I	
Solfeggio 1	4	Solfeggio 2	4	Harmonic Analysis	4
Harmony 1	4	Harmony 2	4	Pianoforte or Voice	2
History of Music	2	Theory	4	An Orchestral Instrument	2
Musical Appreciation	1	Pianoforte	2		
English Literature	2	Voice or an Orchestral Instrument	2		
Vocal Normal Lectures	1				
Pianoforte	2				
Voice or an Orchestral Instrument	2				
	18		16		8
GROUP II		GROUP II		GROUP II	
English 3	4	English 4	2	Principles of Education	2
Psychology	4	Educational Psychology	4		
	8		6		2
GROUP III		GROUP III		GROUP III	
School Music 1a and 1b	2	School Music 2	4	School Music 3	4
School Music 1c	1	Observation	1	Practice Teaching	2
Choral Practice 1	2	Choral Practice 2	2	School Music 4	4
		Conducting 1	2	High School Music	4
				Conducting 2	2
				Conducting 3	4
				Instrumentation	2
	5		9		22

Recapitulation				Total
Group I	18	16	8	42
Group II	8	6	2	16
Group III	5	9	22	36
	31	31	32	94

THE DEPARTMENT OF LANGUAGES AND COLLEGIATE STUDIES

LANGUAGES

INSTRUCTORS

Elizabeth I. Samuel, A.B., *English Language, Composition, and Literature*
Samuel Endicott, A.B. *Italian, French and German Diction*
Lucienne Foubert, *French Language, Conversation, and Literature*
Anna Bottero, *Italian Language, Conversation, and Literature.*

In this department the following courses are offered, all of which are open to special students:

Group I

In Italian, French and German Diction.
Required of all voice students in the Academic Department.

Group II

In English Rhetoric, Composition and Literature.
In French Conversation, Composition and Literature.

Similar courses will be offered also in Italian and German, if desired. These courses will afford to special students opportunity for study of the grammar and literature of modern languages, and practice in conversation. Students fitting for college may thus carry on preparatory work in connection with their musical studies. (*See also Collegiate Studies.*)

Group I

The courses in Diction have been laid out after long experience, and with the realization of the importance to the singer of clear and correct diction, with regard both to enunciation and to inflection.

Previous study of languages in preparatory or high schools, however extensively pursued, must necessarily be supplemented by the special study of the application of the principles of diction in singing which these courses afford.

Italian Diction

Study of pronunciation; singing diction; elementary grammar; reading;

Italian songs. *One year, two hours weekly.*

Text-books: *Some Rules on Italian Pronunciation,* Endicott.

French Diction

Study of French phonetics and rules of diction; grammar; practical spoken French; conversation; singing diction; French songs. *Two years, two hours weekly.**

In the second year the classes are conducted almost entirely in French.

Text-books: *Yersin Phono-rhythmic Method of French Pronunciation, Accent and Diction; The Ideal System for acquiring a Practical Knowledge of French,* Gaudel.

German Diction

Study of pronunciation; elementary grammar; reading; singing diction; German songs and Lieder. *One year, two hours weekly.**

Text-book: *New German Grammar,* Bacon.

*Candidates for graduation in Voice may elect to take two years of French and one of German diction, or *vice-versa.*

GROUP II

English 1

Essentials of grammar; special review course in grammar, preparatory to the study of foreign languages. College entrance requirements. *Two hours weekly.*

Text-books: *The Elements of Language and Grammar,* Welsh-Greenwood; *Mechanics of English,* Johnson; *Handbook of Composition,* Woolley.

English 2

Rhetoric; principles of versification; poetry in its relation to music. Outline history of literature, with illustrative readings. Methods of study of literary masterpieces. *Two hours weekly.*

Text-books: *The Working Principles of Rhetoric,* Genung; *The Writing and Reading of Verse,* Andrews; *Formative Types in English Poetry,* Palmer; *English Literature with Readings,* Pace; *America's Literature,* Tappan; *How to Study Literature,* Heydrick.

Italian

Language. Elementary grammar; syntax; composition; reading and conversation; translation from English.

Literature. Classic and modern; history of the literature. College entrance requirements. *Two hours weekly.*

This course is recommended to students who have completed the course in Italian Diction, but is not required for graduation.

Text-books: *Italian Lessons,* Arbib-Costa; *Verbs,* Bettini; *Vita Militare, Bozetti,* De Amicis. Advanced course: *Compendio di Storia della Letteratura Italiana,* vol. 1, Flamini; *Narratori Contemporanei,* 2 vols., Titta Rosa; *Italian Reader,* Marinoni; *L'Idioma gentile, Bozetti militare,* De Amicis; *Metode Gouin* (for review grammar).

French

Language. Elementary grammar; syntax; idiomatic expression; reading; composition; conversation and recitation, including performance of standard French plays.

Literature. Brief history of the French language; development of the literature; the classic, romantic and modern literature. College entrance requirements. *Two hours weekly.*

German

This course will follow the same general outline as the course in French.

COLLEGIATE STUDIES

INSTRUCTORS

Eben Charlton Black, A.M., LL.D., Chairman of the Department of English in Boston University, *Lecturer in English Literature*

Elizabeth I. Samuel, A.B., *English Language, Composition and Literature, Psychology*

Francis L. Strickland, Ph. D., Professor of Psychology in Boston University, *Educational Psychology and Principles of Education.*

English Literature

The general development of English and American Literature, with special reference to Drama, Lyric Poetry and Prose Fiction. Dr. Black. (*See Lecture Courses.*)

English 3 (Composition)

Composition; punctuation; sentence structure; rhythm of the sentence; diction; phraseology; structure and law of the paragraph; oral composition; types of written composition. Miss Samuel, *two hours weekly.*

English 4 (Review)

General review of English; pronunciation and enunciation; grammar in spoken English; faulty diction; idiomatic English; vocabulary building; conversation-English; literary-English; letter-writing; social aspects of composition. General class, *one hour weekly.*

Psychology (general)

The brain and nervous system; sensation, perception, conception, association, memory. Action and reaction; suggestion; imagination; the will; development of personality. Miss Samuel, *two hours weekly.*

Text and reference books: *Relation of Psychology to Music*, Bartholomew; *Briefer Course in Psychology*, James; *Psychology in Daily Life*, Seashore; *Human Behavior*, Colvin and Bagley; *The Education of the Will*, Payot; *Practical Psychology*, Sheppard, Kelley, Gaze, Miller.

Educational Psychology

A study of the mental characteristics and capacities of childhood and adolescence. The psychological principles underlying emotional expression, and the appreciation and interpretation of music. Dr. Strickland, *two hours weekly throughout the year.*

[Principles of Education]

The laws of psychology as applied in the learning process. A study of the fundamental principles of effective teaching. The discussion deals in a broad way with the principles of education, but the particular aims of the student, namely teaching music, are kept constantly in mind. Dr. Strickland, *two hours weekly, first half year.*

This course will not be given in 1924–25.

DRAMATIC DEPARTMENT

Mr. Gilbert, *Instructor*

In this department students are trained for the professional, dramatic, and operatic stage. Public performances are given from time to time in Jordan Hall, complete with scenery and costumes. During the second half-year public dramatic recitals are given weekly in Recital Hall, at which plays and pantomimes, songs in costume, etc., are presented. Students of the department are thus afforded an opportunity to gain practical experience through actual performance.

Students are encouraged to present original work in play-writing, which if of a sufficiently high standard is presented in one of the weekly recitals.

Stage Deportment. Definite training in preparation for public appearance, including instruction in the principles of poise, correct standing, walking, sitting, bowing, etc. Also exercises for health and grace. *In class, one hour weekly.*

Pantomime and Gesture. Principles and History of Pantomime, history and scientific study of Gesture, life studies, plays done in pantomime. Stage business and technique, costumes, etc. *In class, one hour weekly.*

Dramatic Action (Acting). Principles of acting, pantomime, gesture, impersonation; study of classical, standard and modern drama. *Private lessons.*

Special classes in Shakespearean Plays, Old English Comedy and Public Speaking.

Lyric Action (Acting in Opera). Gesture, individual and ensemble; pantomime, operatic roles, stage business and technique, costumes, etc. *Private lessons.*

For tuition rates, see page 77.

DANCING

Betti Muschietto, *Instructor*

All branches of classic and æsthetic dancing are taught, including national folk-dancing and the ballet. *Class or private instruction.*

RECITALS AND CONCERTS

PREPARATORY RECITAL CLASSES

These classes meet twice weekly, under the personal direction of the Dean of the Faculty. At each class eight or more students are given opportunity to appear in response to the recommendations of their teachers, and to perform before the other students present in the class. Students whose performance under these conditions is satisfactory may appear in the

STUDENTS' RECITALS

These recitals are usually given twice each week. They are not open to the public, but all students of the Conservatory are permitted and encouraged to attend them. The performers are thus afforded valuable experience in appearing before an audience.

All departments of the Conservatory are represented upon the programs, which include solos for pianoforte, organ and all orchestral instruments, vocal numbers, and ensemble music for pianoforte, violin, violoncello and other instruments. Special features of interest are occasionally furnished by the Conservatory Orchestra, the Chorus and by members of the Faculty.

During the school year 1923–24, fifty-six of these recitals were given.

All students, both academic and special, who appear in recitals, must rehearse the stage deportment with the instructor in the dramatic department.

PUBLIC CONCERTS

The series of public concerts given during the school year by the Conservatory Orchestra, members of the Faculty and advanced students, is open to all students. During the school year 1923–24 forty-seven concerts were given, of which ten were with the Conservatory Orchestra, five by members of the Faculty and thirty-one by advanced students. (*For works performed by the Orchestra and students of the Ensemble Classes, see Appendix.*)

LIBRARIES

THE CONSERVATORY LIBRARY

MARY ALDEN THAYER, *Librarian*

The General Library is open from nine to five o'clock every week day throughout the school year, excepting on school holidays and during vacations. It is free to all students of the Conservatory, and its use is an important part of their musical education.

Included in the collection of more than six thousand volumes are the complete works of Palestrina, Handel, Mozart, Beethoven and Mendelssohn; a valuable collection of English Cathedral music, including many early editions, and of manuscript cantatas of the early Italian masters; orchestral scores of nearly all the classic, and many of the modern works performed at the concerts of the Boston Symphony Orchestra; vocal scores of practically all the standard operas of all schools, and orchestral scores of operas by Verdi, Wagner, Puccini, etc.

The Library contains also a fine collection of biographies, essays, works on Musical History, Harmony, Church Music and Acoustics, and many reference books, to which important additions are constantly being made; bound volumes of standard musical magazines, covering long periods of great historical importance in the development of music in both America and Europe; complete programs of important musical organizations, and the best contemporary musical periodicals and reviews.

The Librarian is ready to assist students in every possible way, by supplying material for their individual needs. Classified lists of works relating to each of the departments and courses of the Conservatory are kept in convenient form for the guidance of students in selecting books for collateral reading or reference. All books and scores may be used in the Library, and some may be taken home for study.

The Library Bulletin Board always bears notices of musical interest, such as announcements of concerts and opera, with portraits and biographical sketches of the composers and performers represented, and frequently analysis and other information about the works to be given.

During the past year accessions to the Library included a large collection of violin music, presented by Charles Stratton, Esq., of Boston; valuable pamphlets, programs and papers relating to the early years of the Conservatory, the gift of Miss Helen G. Moseley of Boston; a large number of books

and musical works presented by Miss Theodora Willard of Cambridge; chamber music (in parts) received from Dr. George H. Powers of Boston; miscellaneous music given by George Fred Williams, Esq., and the original MSS. orchestral score of the ballad "Cahal Mòr of the Wine-Red Hand," the music by the late Professor Horatio Parker of Yale University.

THE CHORAL LIBRARY

Through the generous gift of the late George L. Osgood, Esq., the Conservatory possesses the entire choral library of the famous Boylston Club and its successor, the Boston Singers.

This library contains over six hundred carefully chosen works, including motets, madrigals, part songs, glees and cantatas, representing the highest type of vocal polyphonic composition from the great mediaeval school down to the present day. In many cases these works were published or copied from manuscripts to be found only in European collections. The library comprises from one to two hundred copies of each work.

The Conservatory also possesses the library of the Thursday Morning Musical Club, which contains a large number of selections for women's voices, including important works of the modern school.

THE ORCHESTRAL LIBRARY

The Orchestral Library contains more than a thousand works, with scores and complete parts for the use of the Conservatory Orchestra at its concerts and weekly rehearsals, and of the Violin Sight-playing and Orchestral Classes.

It includes nearly all the classic symphonies and overtures, the standard concertos and other works for solo instruments with orchestral accompaniment, and many arias and modern works in every form, as well as the accompaniments to a number of oratorios, cantatas and other choral works; together with several complete operas. Important additions are constantly being made.

GENERAL

Special libraries are provided for the classes in Pianoforte Sight-playing and in Ensemble. Certain works from the latter are occasionally loaned to members of the Ensemble Classes for purposes of study only, in connection with the course.

Numerous pieces of music for pianoforte, organ, violin and other instruments are also available to all students of the Conservatory for home use. They may be obtained at the Conservatory Library.

COLLECTION OF MUSICAL INSTRUMENTS AND CURIOSITIES

This collection includes about one hundred and eighty instruments, many of them rare, and all of historical or artistic value. Eastern countries are liberally represented, especially Japan, China, India and Arabia, while many valuable and interesting specimens from Europe and America are also included in the collection.

A valuable addition is a number of oriental instruments of unusual beauty, the gift of Mrs. Horatio A. Lamb of Boston, in memory of the late Mrs. Winthrop Sargent, who personally collected them. This collection is exhibited in the Conservatory Library.

Descriptive catalogues furnish information regarding all of the above instruments, which is of great value to the student of Musical History.

THE CONSERVATORY BULLETIN

EDITORS

Frederick W. Coburn Ralph L. Flanders Wallace Goodrich

The Bulletin is published monthly throughout the calendar year. It contains a Calendar of concerts and recitals for the month, notices of examinations, courses and other academic matters; notes of undergraduate and alumni activities, both of student organizations and of individuals, together with reviews and articles of interest.

The Bulletin will be sent regularly, free of charge, upon request addressed to the General Manager.

SCHOLARSHIPS AND PRIZES

The following free scholarships are awarded annually to students of the Conservatory who fulfill the requirements as to ability and grade of advancement, and who are in need of the financial assistance which the scholarship affords.

Application for scholarships for the ensuing year, as well as for renewal of scholarships already granted, must be made before May first, upon the prescribed application form.

THE EVANS SCHOLARSHIPS
The gift of Mrs. Robert Dawson Evans
Two in Pianoforte . . . . . each, $250
Two in Voice . . . . . each, $250
One in Violin or Violoncello $250

THE LANGSHAW SCHOLARSHIP
The gift of Walter H. Langshaw, Esq.
In Organ or Voice $200

THE CONVERSE SCHOLARSHIPS
The gift of Mrs. C. C. (M. Ida) Converse of Malden, Massachusetts
Three, in any graduating course . . . . . each, $250

THE BAERMANN SCHOLARSHIP
The income of a fund raised by a committee represented by Messrs. Alexander Steinert and Edward R. Warren, in memory of the late Carl Baermann of the Faculty
In Pianoforte $200

THE FLORENCE E. BROWN SCHOLARSHIP
The gift of the President of the Board of Trustees, in memory of his daughter
In Violin $250

THE REBECCA F. SAMPSON SCHOLARSHIP
The gift of the Rebecca F. Sampson Estate
In any course $100

THE MAINE SCHOLARSHIP

The gift of the Massachusetts Daughters of Maine
Available to a student from the State of Maine . . . $100

THE SIGMA ALPHA IOTA SCHOLARSHIP

The gift of Lambda Chapter, available for 1924-25 for a student already registered or entering the Conservatory $150

In addition to the foregoing, several free scholarships providing for class instruction in a single subject are awarded annually.

FRATERNITY AND SORORITY SCHOLARSHIPS

available for a member of the respective Chapter

THE SINFONIA SCHOLARSHIP

The gift of Alpha Chapter

THE ALPHA CHI OMEGA SCHOLARSHIP

The gift of Zeta Chapter

THE SIGMA ALPHA IOTA SCHOLARSHIP

The gift of Lambda Chapter

THE MU PHI EPSILON SCHOLARSHIP

The gift of Beta Chapter

THE KAPPA GAMMA PSI SCHOLARSHIP

Founded by Ignace J. Paderewski, Esq., an honorary member of Alpha Chapter

THE MASON & HAMLIN PRIZE

A Grand Pianoforte is offered by the Mason & Hamlin Company, and may be competed for by any member of the Senior Class in the Pianoforte Department who has attended the Conservatory for not less than two years, and has been registered in the department continuously since October 15, 1924. The competition is also open to post-graduate students who are candidates for the soloist's diploma in the pianoforte course, and who have studied continuously at the Conservatory since their graduation. All candidates must be recommended by their teachers. This competition will be public and will take place about May 1, 1925.

THE ENDICOTT PRIZES IN COMPOSITION

Offered by H. Wendell Endicott, Esq., of the Executive Committee of the Board of Trustees

The following Prizes are offered for the Academic Year 1924–25:

Class 1. Two hundred dollars for the best Overture or other serious work for orchestra, not to exceed twelve minutes in performing time.

Class 2. One hundred and fifty dollars for a work for chorus and orchestra, not to exceed twelve minutes in performing time.

Class 3. One hundred and fifty dollars for the best Suite or smaller work for small orchestra.

Class 4. One hundred dollars for the best composition for unaccompanied chorus.

Class 5. One hundred dollars for the best composition in form of a movement of a string quartet.

Class 6. One hundred dollars for the best set of five songs or group of pianoforte pieces.

Each of the above prizes awarded will also entitle the winner to a scholarship in composition in the Conservatory for the ensuing year. Special prizes may be awarded for compositions of exceptional merit, in other forms.

Any student in any department of the Conservatory who shall have been registered in the Conservatory continuously since October 1, 1924, will be eligible to enter the competition.

Compositions offered will be received by Mrs. Elizabeth C. Allen, Secretary, in the General Manager's Office, after March 15, and not later than April 1st.

The Judges will be appointed by the Directory Committee.

Detailed information regarding conditions of the competition will be furnished upon application to the General Manager.

REGULATIONS

[*See also Calendar, pp. 4–5.*]

All students of the Conservatory are required to conform to the school regulations. Students coming to the Conservatory from other institutions must be able to furnish a certificate of honorable dismissal.

All matters of business connected with the Conservatory, including tuition, private lessons, arrangement of classes, changes of hours, or from one class to another, must be attended to invariably at the business office, and not with teachers.

Pupils are required to attend their lessons regularly and at the appointed hour. In case of a pupil's illness, or absence from class for any other cause, notice is to be given or sent at once to the Registrar.

Pupils are required to keep a complete record of their work in all studies, which will be subject to the call of the Director and the Dean of the Faculty. (*See page 20.*)

Students will be allowed to arrange for public appearances during their period of study only with the consent of the Director.

It is not the custom of the Conservatory to send to parents regular reports of students' standing, except upon request. The Conservatory will always be glad to furnish such reports when requested to do so.

It is the purpose of the Management to become personally acquainted with every student who registers in the school, and to render every service possible.

THE CONSERVATORY MUSIC STORE

A department for the sale of sheet music, books, and other musical merchandise, is located in the Conservatory building, occupying commodious quarters on the first floor. In addition to all the Conservatory publications, a selected assortment of the best instrumental and vocal music is kept constantly on hand. The business of the Music Store is not limited to students, but is open to the public, and orders by mail are promptly executed. Those who desire to obtain the most approved standard compositions for pianoforte, organ, voice, works on musical theory, etc., will find it to their interest to send their orders.

All text-books and works of reference used or recommended in this catalogue may be obtained through the Music Store.

Address all orders to "The New England Conservatory Music Store, Huntington Avenue, Boston, Massachusetts."

REGISTRATION

The offices of the Conservatory, corner of Huntington Avenue and Gainsborough Street, are open daily (Sundays excepted) for the reception of students. While they may enter at any time during a semester, if there be vacancies, it is desirable whenever possible that they enter at the beginning, and attend to all preliminaries, such as registration, grading, time of lessons, payment of bills, etc., before the opening of the semester. Those residing in or near Boston should register during the week preceding the beginning of the semester.

The Management reserves the right at any time to refuse or withdraw the registration of any student whose presence in the Conservatory may appear to be detrimental to its interests; or to refuse to renew the registration of students who have been habitually delinquent in their studies.

Students will not be received at the beginning of a semester for a shorter time than the full semester, and all entering during a semester must register for the remainder of that semester.

Changes cannot be made from one study to another, nor from one teacher to another, without the written consent of the Director. Such changes should be made as far as possible before the beginning, or at the end of the semester.

Tuition is payable in advance for the semester or the unexpired portion of it. Students entering after the opening of the semester will be charged pro rata, except that no allowance will be made on account of absence from the first week of any semester.

Payments may be made by post-office or express money order, check, or draft on Boston or New York, payable to the order of The New England Conservatory of Music.

Students leaving during the semester will not be entitled to have any of the money paid in advance for tuition refunded. In special cases of protracted illness, extending over two or more weeks, the student will be allowed the privilege of taking the lost lessons in a later semester, provided that notice of the illness has been given at once to the Registrar and place in class or private lesson has been given up, and that there are vacancies in the corresponding classes at the time the student desires to receive the lessons. If, through neglect on the part of the student to notify the Registrar of permanent withdrawal from the class, the Management is deprived of opportunity to fill the vacancy, no credit certificate will be allowed.

In case of expulsion or required withdrawal from the Conservatory, no money will be refunded or credit certificate allowed.

Address all correspondence to "The New England Conservatory of Music, Huntington Avenue, Boston."

The Catalogue will be sent on application.

STUDENTS' TICKETS (LOCAL)

Railroads make special rates to students under twenty-one years of age. Inquire at stations.

EVENING INSTRUCTION

Evening lessons are arranged at reduced rates for the benefit of those who cannot take advantage of courses during the day.

SUMMER INSTRUCTION

The offices of the Conservatory are open daily during the summer vacation from nine o'clock until five, except Saturday, when they are open from nine until twelve only. Class instruction is not given during the summer. Teachers in the departments of Pianoforte, Voice, Violin, and Harmony, are usually available for private lessons during July and August. Arrangements for lessons may be made at the office. Information will be given by the Management as to the teachers who will be available.

RESIDENCES FOR STUDENTS

Women students must reside in the Conservatory dormitories unless the accommodation is entirely taken. Students who cannot be admitted may select a place of residence with the approval of the General Manager, from a list on file in his office. They are restricted to this list unless given special permission to make other arrangements.

Women students will not be permitted to live in kitchenette apartments unless with relatives or a chaperone approved by the General Manager.

Students will find in all the railroad stations agents of the Armstrong Transfer Company, with whom special arrangements have been made regarding the care of Conservatory students. These agents will take charge of all baggage and provide conveyances directly to the Conservatory residences.

Men Students

In order that the requirements of parents regarding places for their son may satisfactorily be met, a directory of rooms is kept in the General Manager's office, where assistance will be given in their selection.

It must be understood that no responsibility can be accepted unless young men live in houses approved by the Management.

Men students arriving from a distance should leave their baggage at the railroad station until they have secured their rooms. Those arriving by the morning or day trains need not go to hotels, but may come directly to the Conservatory.

TUITION

Tuition fees are payable in advance for each semester.

In nearly all courses arrangements may be made for either class or private lessons.

The following tuition rates, unless otherwise indicated, refer to class lessons, one hour each in duration, for a semester of twenty weeks, including vacations.

MAJOR SUBJECTS

		1 lesson weekly	*2 lessons weekly*
Pianoforte	Elementary grade, class of four		$25
	Elementary grade, class of three	$15	
	Intermediate and advanced grades, class of three	$30 to $50*	$54 to $100
Organ	Elementary grade, class of four		$40
	Intermediate and advanced grades, class of three		$54
Voice	Elementary grade, class of four		$40
	Intermediate and advanced grades, class of three	$30 to $70*	$54 to $140
	Private half-hour lessons, evening only	$30 to $40	
Violin	Elementary grade, class of four		$25
	Elementary grade, class of three	$15	
	Intermediate and advanced grades, class of three	$30 to $50*	$54 to $100
	Special class of four, two hours once a week	$114	
Viola	Class of three	$40	
Violoncello	Private half-hour lessons	$50 to $80	
Contrabass	Private half-hour lessons	$50	
Wind Instruments	Private half-hour lessons	$30 to $60	
Tympani	Private half-hour lessons	$40	
Percussion Instruments	Private half-hour lessons	$20	

*If taken in addition to one private lesson weekly.

THEORETICAL SUBJECTS

	1 lesson weekly	*2 lessons weekly*
Solfeggio		$25
Theory		$35
Harmony		$35
Harmonic Analysis		$35
Counterpoint		$50
Composition, first year	$30	$50
Composition, second year	$30	$50
Composition, third year		$50
Counterpoint and Composition (Composition Course, first or second year)		$50
Instrumentation	$30	$50

SUPPLEMENTARY STUDIES

Choir-training		$35
Dramatic Interpretation	$25	
Ensemble Classes:		
Stringed Instruments and Pianoforte	$20	
String Quartet Class	$25	
Wood-wind Instruments	$15	
Brass Instruments	$10	
Pianoforte Sight-playing		$25
Pianoforte Accompaniment	$25	
Violin Sight-Playing	$10	

NORMAL DEPARTMENT

Pianoforte	Teaching, first year (including lectures), per school year		$10
	Teaching, second year, per school year		$10
Voice	Teaching, first year, (including lectures) per school year		$10
	Lectures only, per school year	$10	
	Teaching, second year (including lectures if required) per school year		$10

DEPARTMENT OF LANGUAGES

Diction (Italian, French, German)	$20
Languages (English, Italian, French, German)	$20

COLLEGIATE STUDIES

English 3 (Composition)		$20
English 4 (General Class)	$10	
Psychology (general)	$10	$20
Educational Psychology		
Principles of Education		

DRAMATIC DEPARTMENT

Dramatic Action (private half-hour lessons)	$70
Lyric Action (private half-hour lessons)	$70
Pantomime (in class)	$15
Stage Deportment (in class)	$10
Dancing (in class)	$10

PUBLIC SCHOOL MUSIC

* For all courses in Groups II and III:

First year	$150
Second year	$200
Third year	$250

* For tuition rates in subjects in Group I, see pp. 75 to 77.

PRIVATE INSTRUCTION

The cost of private lessons depends upon the grade of advancement and upon the instructor chosen.

	Per half-hour lesson
Pianoforte	$1.00 to $4.00
Organ	$3.00 and $4.00
Voice	$1.50 to $5.00
Violin	$1.00 to $4.00
Violoncello	$2.50 and $4.00
Other Orchestral Instruments	$1.00 to $3.00
Solfeggio	$2.00 and $2.50
Theory	$2.00 and $3.00
Harmony, Harmonic Analysis, Counterpoint, Composition and Instrumentation	$2.50 and $3.00
Pianoforte Sight-playing	$2.00 and $3.00
Diction (Italian, French, German)	$2.00
English	$1.50
Languages	$1.50
Public School Music—Special or review work, with approval of the Supervisor	$2.00

RENTAL OF PIANOFORTES

Pianofortes for home use may be rented at the Bursar's office at the rate of $1.50 per week, to which must be added the cost of moving one way.

ORGAN PRACTICE

Organ practice may be engaged at rates ranging from fifteen to twenty-five cents per hour.

APPENDIX

DIPLOMAS AWARDED

June 24, 1924

In Pianoforte

SOLOISTS' COURSE

*Ella Flanders
‡Margaret Catherine Mason
*Agnes Clare Moritz

TEACHERS' COURSE

Mary Elizabeth Amrock
Virginia May Bliss
Sonora Irene Brustuen
Resta Irene Bushey
Bertha Jessie Crooks
Anita Dull
Gertrude Ethelyn Ednas
Hannah Jane Evans
Marjorie Hope Finnerty
*J. Eugene Flipsey
*†George Auger Gibson
*Helen Janette Gordon
*Marion Agnes Graham
Helen Beatrice Holmer
*Dorothy Jacobsen
Rose Annette Jasper
Helen Lucille Johnson
Dorotha Mabel McGill
*Mary Margaret Melanson
Granville Dorr Moffitt
Gladys Amelia Moore
Mary Marguerite Morrison
Clara Bertha Muggli
‡Katherine Eloise Nolan
Anna Naomi Paeff
Doris Anna Porter
*Ruth Hale Radford
*Esther Norine Robards
Nellie Margaret Sands
Mary Elisabeth Solandt
Tennie Alma Stanton
Joseph Alexander Ellis Steele
Thelma Rebecca Stickney
Daniel Joseph Sweeney
Lura Abbie Taylor
Anna Mae Terry
Blanche Tobin
Pauline Claire Truche
Ruth Marion Turner
Mabelle Eleanor Whetsell
*Gladys Wilson
Zenon Wojciechowski
Grace Hannah Wood

PIANOFORTE COURSE

Esther Anshen
Inez Cormack
Doris Margaret Crawford
*Margaret Mildred Doron
Beatrice Fields
Aleene Elizabeth Grossart
*Virginia Woodruff Howard
James Purdy Loder
*Rosa Monserrate Marqués
Frances Genevieve Morley
Martha Shapiro
Gladys Marie Stein
Clair Wilson

In the Organ Course

*Paul Winfield Fell
*George Raymond Hicks
*Thomas Walter Lander
‡Katherine Eloise Nolan
Ruth Celia Staniels

In Voice

soloists' course

Hazel Pierce Dunlap

soloists' and teachers' course

Arthur Richard Jewell

teachers' course

Victor Bryan Acers
*Mildred Mercedes Bettingen
*Mary Margaret Bevington
Minerva Lenore Elliott
*Helen Lucille Goold
*Mary Siloam Herman
Marian Herrick
Gertrude Katherine Hickey
*Bertha Cornelia Holman
Edna Lillian McNamara
Geneva Myers Monteith
Benjamin Harrison Russell
Mary McIver Scott
Ruth Emily Trolander
Helene Rust Williams

In Violin

teachers' course

*Margaret Carabillo
Louis Vorse
Harry Armond Welcome

orchestral course

Domenico Gallucci
Helen Josephine Keenan

In Violoncello

orchestral course

**Rita Mary Bowers

In Trombone

orchestral course

Stanley Gordon Hassell

Post-Graduate Students

soloists' course in pianoforte

Theresa Barbara Dolge (Class of 1923)
Lillian Merle Pride (Class of 1922)
Pauline Leah Nemser (Class of 1922)

teachers' course in pianoforte

Leon Claude Kuntz (Class of 1922)

soloists' course in voice

Edward Theodrick Gavin (Class of 1923)
Katherine Eloise Hemmeter (Class of 1923)
Grace Iona Schleif (Class of 1923)

**Highest Honors in Supplementary Subjects
‡Honors with Distinction in Supplementary Subjects
*Honors in Supplementary Subjects
†Winner of Mason & Hamlin Prize

ADVANCED HONORS

FOR SUPPLEMENTARY COURSES TAKEN IN ADDITION TO REQUIRED SUBJECTS

Rita Mary Bowers
Rosa Monserrate Marqués
Margaret Catherine Mason

SPECIAL HONORS

IN SOLFEGGIO

Helen Beatrice Holmer
Gladys Wilson

IN THEORY

Marjorie Hope Finnerty
J. Eugene Flipsey
Helen Beatrice Holmer
Esther Norine Robards

IN MUSICAL HISTORY

Paul Winfield Fell
Marjorie Hope Finnerty
Arthur Richard Jewell
Thomas Walter Lander
Margaret Catherine Mason
Daniel Joseph Sweeney

IN HARMONY

Nellie Margaret Sands

IN HARMONIC ANALYSIS

Margaret Catherine Mason
Esther Norine Robards

IN COUNTERPOINT

Lura Abbie Taylor

IN ENGLISH LITERATURE

Doris Margaret Crawford
Margaret Mildred Doron
Marion Agnes Graham
Helen Beatrice Holmer
Agnes Clare Moritz
Ruth Hale Radford
Nellie Margaret Sands

IN ITALIAN

Edna McNamara

In Ensemble-Playing

IN PIANOFORTE

Margaret Mildred Doron
Mary Elizabeth Madden (class of 1922)
Margaret Catherine Mason
Frances Morley
Esther Norine Robards
Elizabeth Travis (Class of 1925)

IN VIOLIN

Harry Armond Welcome
Manuel Zung

IN VIOLONCELLO

Rita Mary Bowers
Lawrence Rose

In the String Quartet Class

Rita Mary Bowers
Harry Armond Welcome
Manuel Zung

CONSERVATORY CONCERTS

SUMMARY OF CONCERTS AND RECITALS given during the academic year 1923–24:

a	The Conservatory Orchestra	6
	The Conservatory Chorus and Orchestra	1
b	Members of the Faculty	5
	Advanced Students with orchestral accompaniment (concertos, arias, etc., including Commencement Concert)	3
c	Advanced Students	6
	Individual Recitals by students and post-graduates	19
	Student Recitals (Thursday and Saturday)	56
d	Ensemble Classes for Pianoforte and Stringed Instruments	1
e	Competitions	2
f	Recitals by students of the Dramatic Department	2
	Recitals by pupils of the Normal Departments	2
g	Miscellaneous	2
		105

a Soloists at these concerts were Messrs. DEVOTO, MOTTE-LACROIX and STEVENS, pianoforte; MRS. STEVENS and MR. BENNETT, voice; MRS. STICKNEY, violoncello.

On December 12th, "Puritan Passions," a Photo-Drama based upon Percy MacKaye's Stage Play "The Scarecrow," and produced by the Film Guild, Inc., of New York, the music composed by F. S. CONVERSE. This was the first complete performance with full orchestra. It was conducted by the Dean of the Faculty, and the organ was played by Harold F. Schwab, class of 1922.

May 9th, a special concert in connection with Music Week in Boston was given by the Orchestra.

May 23rd, the orchestra gave a concert at the Museum of Fine Arts, this concert being the third and last of a series of which the first two were given by members of the Boston Symphony Orchestra and the Harvard Glee Club, respectively.

b Given by Messrs. KLAHRE and MOTTE-LACROIX, pianoforte, and Messrs. HUMPHREY and ROBINSON, organ.

On February 4th, a recital of 17th and 18th Century music was given by Mr. Paul Shirley, viola d'amore, and MR. MASON, harpsichord.

c On March 20th the Conservatory Chorus sang several unaccompanied works in the concert by advanced students.

d May 10th, a special concert of chamber music under the direction of MR. JOSEPH ADAMOWSKI.

e January 10th, two prizes offered by Mr. Gino L. Pereira were competed for by advanced students in violoncello. The prizes were won by George A. Brown, class of 1923, and Lawrence Rose.

On April 30th the 15th annual competition for the Mason and Hamlin Prize took place. The judges were Messrs. Pierre Monteux, Conductor of the Boston Symphony Orchestra, Guy Maier, class of 1913, and Lee Pattison, class of 1909. The prize was awarded to George Auger Gibson. Honorable mention was given to Margaret Catherine Mason.

f In the dramatic recital given by students of the Dramatic Department on the evenings of December 7 and 8, the program included *The Death of Tintagilles*, by Maurice Maeterlinck; *The Heart Shop*, a fantasy in one scene by Theodosia Garrison, performed for the first time in Boston; two scenes from *The School for Scandal*, in which the part of Sir Peter Teazle was played by Mr. Henry Goodrich, and *The Old Musician*, a pantomime written by Clayton D. Gilbert with music arranged by Gertrude G. Brailey, and performed for the first time on any stage.

g On January 15th a demonstration of the instruments of the orchestra was given in connection with the Concerts for Young People given by the Boston Symphony Orchestra.

May 2nd, the Alumni Chorus of Harvard University, Mr. Malcolm Lang conductor, and the Sinfonia Glee Club of the Conservatory, with the Conservatory orchestra, performed the music written by the late Professor John K. Paine for the Oedipus Tyrannus of Sophocles. It was conducted by the Director of the Conservatory and Mr. Lang. The program concluded with the Latin hymn *Ecce Iam Noctis*, composed and conducted by Mr. Chadwick. Mr. George H. Boynton sang the tenor solo in the Oedipus music.

Works performed at concerts of the Conservatory Orchestra, conducted by the Dean of The Faculty, during the academic year 1923–24:

Symphonies

Beethoven	in C minor, no. 5
Raff	in E major (*Lenore*) (two movements)
Schubert	in B minor (*Unfinished*) (andante con moto)

Suites

Debussy	Petite Suite (orch. H. Büsser)
Respighi	Antiche Danze ed Aric per Liuto (three movements)

Overtures

Chadwick	*Euterpe* (2)
Gluck	to *Iphigenia in Aulis* (Wagner ending) (2)
Lalo	‡to *Le Roi d'Ys*
McLain, Margaret Starr	**a* *Durochka*
Mendelssohn	*Ruy Blas*
Rimsky-Korsakow	†to *Nuit de Mai*
Johann Strauss	‡to *Die Fledermaus*

Miscellaneous

Chadwick	Symphonic Sketch, *Noël*
Converse	†Music for the Photo-Drama *Puritan Passions* (first complete performance)
Heilman, Wm. C.	*Nocturne, *By the Porta Catania*
Humperdinck	*b* Sandman's Song, Prayer and Dream-pantomime from *Hänsel und Gretel*
Rabaud	Procession nocturne
Saint-Saëns	‡*c* Carneval des Animaux
Tschaikovsky	Overture-Fantasie, *Romeo and Juliet*
Wagner	‡Waldweben, from *Siegfried*
Widor	†Calme de la Mer. Entr'acte from *Les Pêcheurs de Saint-Jean*
	d Nocturne, from the incidental music to *Conte d'Avril*

Concertos

for pianoforte:

Bach	‡in D minor (first movement, Miss Mason)
Beethoven	in G major (first movement, Miss Flipsey)
	in E flat major (Mr. Motte–Lacroix)
Chopin	in E minor (second movement, Miss Nemser)
MacDowell	in D minor (first movement, Mr. Barnes; second and third movements, Miss Moritz)
Mozart	in D minor (first movement, Miss Marqués)
Rubinstein	in D minor (first movement, Miss Cameron)
Saint-Saëns	in F major (second and third movements, Mr. Gibson)
Tschaikovsky	in B flat minor (second and third movements, Miss Dolge)

for violin:

Bruch	in G minor (finale, Mr. Zung)
Mendelssohn	in E minor (first two movements, Mr. Farnham)

FOR VIOLONCELLO:

Haydn	in D major (first two movements, MRS. STICKNEY)

OTHER WORKS FOR SOLO INSTRUMENTS WITH ORCHESTRA

PIANOFORTE:

Converse	Fantasie (MR. DE VOTO)
César Franck	Symphonic Variations (MR. MOTTE-LACROIX)
Liszt	Hungarian Fantasie (Miss Doron)
Stuart Mason	‡Rhapsody on a Persian Air (MR. MASON)
Saint-Saëns	Fantasie, *Africa* (Miss Rist)
Weber	Concertstück in F minor (Miss Madden)

ORGAN:

Guilmant	Symphony in D minor (first movement, Miss Nolan)

FOR CHORUS AND ORCHESTRA

Bach	Incarnatus, from the Mass in B minor
	e Cantata, "When will God recall my spirit"
Bruch	The Flight of the Holy Family
Chadwick	*f* Hymn, *Ecce iam noctis*
Gericke	Chorus of Homage
J. K. Paine	‡*g* Music to the *Oedipus Tyrannus* of Sophocles

FROM THE FOLLOWING WORKS ARIAS WERE SUNG:

Bizet	*Carmen* (Miss Hemmeter)
Chadwick	*Noël* (Miss Hemmeter; Mr. McCloskey)
Debussy	*Enfant prodigue* (MRS. STEVENS)
Rossini	*Il Barbiere di Siviglia* (Mr. Gavin)
	‡*Guglielmo Tell* (Miss Schleif)

In addition to the foregoing performances, thirty-two students in the departments of pianoforte, organ, voice, violin and violoncello rehearsed with the orchestra.

* First performance.
† First performance in Boston.
‡ First performance at a Conservatory concert.

a Awarded the prize for the best work for full orchestra in the Endicott Competition in Composition, 1923–24.
b Soloists: Misses Goold, Dunlap, Hemmeter.
c The pianofortes were played by Messrs. DE VOTO and STEVENS.
d Solo flute, Mr. Torno; harp, Mrs. Watson.
e Soloists: MR. BENNETT, Misses Hemmeter and Herrick. Organ, Miss Nolan.
f Conducted by THE DIRECTOR.
g Conducted by THE DIRECTOR and Mr. Malcolm Lang. (*See also Summary of Concerts.*)

Movements of the following works were performed by students of the Ensemble Classes for Pianoforte and Stringed Instruments, and of the Quartet Class, in Conservatory Recitals during the academic year 1923–24:

SONATAS FOR PIANOFORTE AND VIOLIN

Beethoven	in F major, op. 24
	in C minor, op. 30, no. 2
Brahms	in D minor
Converse	in A major, op. 1
Redman	in D major, op. 17

SONATAS FOR PIANOFORTE AND VIOLONCELLO

Beethoven	in F major, op. 5, no. 1
Boëllmann	in A minor, op. 40
Converse	in F major
Grieg	in A minor
Saint-Saëns	in C minor, op. 32

TRIOS FOR PIANOFORTE, VIOLIN AND VIOLONCELLO

Beethoven	in E flat major, op. 1, no. 1
	in C minor, op 1, no. 3
	in B flat major, op. 11
	in D major, op. 70, no. 1
Brahms	in C minor, op. 101
César Franck	in F sharp minor, op. 1
Heilman	in C major, op. 7
Lalo	in D major
Mendelssohn	in D minor, op. 49
Mozart	in B flat major, (Köchel 254)
	in G major (Köchel 496)
	in E flat major (Köchel 498)
	in B flat major (Köchel 502)
	in E major (Köchel 542)
	in G major (Köchel 546)
	in C major (Köchel 548)
Saint-Saëns	in F major, op. 18
Schubert	in B flat major, op 99
	in E flat major, op. 100
Schumann	in D minor, op. 63
	in F major, op. 80
	in G minor, op 110

FOR PIANOFORTE, CLARINET AND VIOLONCELLO

Brahms	Trio in A minor, op. 114

FOR PIANOFORTE, VIOLIN, VIOLA AND VIOLONCELLO

Rheinberger	Quartet in E flat major, op. 38

FOR TWO VIOLINS, VIOLA AND VIOLONCELLO

Mozart	Quartet in C major (Köchel 465)

FOR PIANOFORTE, TWO VIOLINS, VIOLA AND VIOLONCELLO

César Franck	Quintet in F minor

FOR TWO VIOLINS, VIOLA AND TWO VIOLONCELLI

Schubert	Quintet in C major, op. 163

From the foregoing repertoire ninety-one movements were performed.

Among additional works studied in the Ensemble and Quartet Classes, but not performed in recital, were the following: Sonatas for pianoforte and violin by Beethoven (*Kreutzer*), Gabriel Fauré, César Franck, Brahms, Mozart, Pierné; for pianoforte and violoncello by Brahms, Chopin, Debussy, Grieg, Mendelssohn, Rubinstein, Saint-Saëns, Stöjowski; pianoforte trios by Chopin, Gretschaninow; pianoforte quartets by Chausson, Schumann; string quartet by César Franck; pianoforte quintets by Huon, Schumann.

THE CONSERVATORY ORCHESTRA

1923–24

First Violins

Beale, Minot, *Concertmaster*
Zung, Manuel
Saperstein, Saul C.
Welcome, Harry
Austen, Ruth E.
Forest, Cecile E.
Farnham, J. Allen
Ferlazzo, Baldassare
Coy, Ione F.
Kempf, F. William
Joslin, Gordon A.
Carabillo, Margaret
Gallucci, Domenico
Lee, Robert C.
Prangoulis, Basil
Keenan, Helen J.

Second Violins

Eid, Frithjof
Sawyer, Harold F.
Sorton, Edgar
Haskell, Doris B.
Clark, Margaret
Goldman, Leon
Bartlett, Amelia J.
Johnson, Elmer
Knight, Dorothy
Bennett, Robert
Berrick, Fred
Strazzula, Vincent
Stuntzner, Ralph

Violas

Ralyea, Howard
Arakelian, Hrach
Vorse, Louis
Hawk, Ruth M.
Goldberg, Louis G.
Feldman, Morris
Atkins, Sara

Violoncellos

Brown, George A.
Rose, Lawrence
Bowers, Rita M.
Graham, Weltha
Turner, Edward C.
Keep, Dr. Charles M.
Hirsh, Violet
Gadbois, Gertrude
Calado, Alice

Contrabasses

Kunze, Max, *Instructor*
Kunze, Alfred
Arnold, Lillian
Brachmann, Arved E.
McMahon, J. J.
Parry, Charles F.

Harps

Watson, Marion Harlow
Caughey, Charles E.

FLUTES

Torno, Lawrence
Riker, Harland A.
Moskovitz, Harry

PICCOLO

Riker, Harland A.

OBOES

Lenom, Clément, *Instructor*
McKay, R. C.
Hull, Harold

ENGLISH HORN

Wolfe, Louis

CLARINETS

Giguère, Bernadette B.
MacNamara, Joseph
Marotto, Vincent J.

BASS CLARINET

Gibson, George A.

BASSOONS

Piller, Boaz, *Instructor*
Coleman, Herbert L.
Hebard, Alfred P.

Eaton, W. M.
Piller, Henry

CONTRABASSOON

Hebard, Alfred P.

HORNS

Wendler, George, *Instructor*
Buckley, Dr. William S.
Reasoner, Roland
McGann, John J.
Garabedian, Haig
Marshall, David

Isuf, Fami
Thompson, Cyrus

TRUMPETS

Whitehurst, Naomi J.
Perry, Charles F.
White, Benjamin

TROMBONES

Hassell, Stanley G.
McDermott, Alphonsus
Bisbee, Ida

Nichols, George R.
Lyons, Bartlett

BASS TUBA

Gaebel, Max

TYMPANI

Cipullo, Louis

PERCUSSION

Vuono, William
Circeo, Louis

LIBRARIAN

Arakelian, Hrach

THE CONSERVATORY CHORUS

1923–24

Adams, Anna
Andrews, Kathleen
Ausland, Anna
Barbiers, Florence
Barnhill, Elizabeth
Beach, H. Louise
Benbow, Leah
Berg, Ruth
Bettingen, Mildred
Bevington, Margaret
Bird, Elizabeth
Bowden, Blanche
Bremer, Ruth
Butman, Bessie
Cahill, Florence
Carrigan, Elmira L.
Chamlee, Céleste
Clark, Eunice H.
Clauss, Pauline
Cloake, Mildred
Coy, Marion
Culbertson, Ruth
Currier, Ruth
Dinkins, Evelyn
Dunham, Leona
Dunlap, Hazel
Goold, Helen L.
Hemmeter, Katharine E.
Herrick, Marion
Herman, Mary S.
Hickey, Gertrude
Holman, Helen
Howk, Gertrude
Knapp, Ruth
McGhee, Jannette
McGonagle, Agnes
McNamara, Edna
Meyer, Anna
Morgan, Dorothy
Moss, Julia
Nagle, Laura
Neelon, Mary E.
Nichols, Elizabeth L.
Owen, Florence
Partridge, Harriet
Patten, Marguerita
Peabody, Blanche
Perron, Beatrice
Perry, Frances
Ratzburg, Elizabeth
Richards, Dorothy E. A.
Ross, Edith L.
Schleif, Grace
Scott, Mary
Stickney, Thelma
Stone, Mary B.
Sullivan, Margaret
Trolander, Ruth
Wakeman, Ruth
Wilbur, Zelia
Williams, Helène

Acers, Victor
Batson, Edward
Clark, Harold E.
Condie, Richard
D'Allessandro, Gennaro
Fell, Paul W.
Gaskell, Luke
Hassell, Stanley
Hicks, Raymond
Jewell, Arthur R.
Kuntz, Leon
Lopes, Joseph
McDermott, Alphonsus
Moon, Norman
Pearson, Charles
Russell, Benjamin H.
Sellew, Donald
Thompson, Herbert
Treiber, Harry
Turner, Edward C.
Woodbury, Charles
Wrenn, Victor
Wylie, Howard

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Alabama	13
Arizona	2
Arkansas	2
California	13
Colorado	4
Connecticut	24
District of Columbia	5
Florida	5
Georgia	8
Kansas	3
Kentucky	4
Idaho	2
Illinois	8
Indiana	11
Iowa	10
Louisiana	4
Maine	76
Maryland	4
Massachusetts	2,902
Michigan	9
Minnesota	12
Mississippi	8
Missouri	12
Montana	1
Nebraska	6
New Hampshire	53
New Jersey	10
New York	51
North Carolina	13
North Dakota	1
Ohio	23
Oklahoma	4
Oregon	4
Pennsylvania	71
Rhode Island	39
South Carolina	8
South Dakota	3
Tennessee	6
Texas	18
Utah	6
Vermont	23
Virginia	10
Washington	7
West Virginia	11
Wisconsin	4
Albania	1
Armenia	1
Bermuda	1
British North America	32
British West Indies	2
Brazil	1
Bulgaria	1
China	11
Colombia	1
Denmark	1
England	1
Greece	2
Hawaii	2
India	1
Ireland	1
Japan	2
Korea	1
New Zealand	2
Norway	1
Panama	1
Philippine Islands	1
Porto Rico	7
Portugal	3
Russia	1
Sweden	4
Turkey	1
Total	3,596

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